

# Sets in Order

25¢

CALLER'S  
EDITION



NOVEMBER, 1953

FASHION ISSUE

VOL. V

NO. 11

The Magazine of SQUARE DANCING



## Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

VOL. V NO. 11

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Entered as 2nd Class Matter at the Post Office  
at Los Angeles, California

Subscriptions: Regular Edition \$2.50, Caller's Ed. \$3.70

PLEASE NOTE: Allow at least three weeks' notice on changes of address and be sure to give the old address as well as the new one.

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# *Styles Offer Scope and Imagination*

**C**OLOR and glamour and excitement! No matter where you go, across the country, to visit some big festival or special occasion, there is no more stirring sight than to look down upon a floor turbulent with co-ordinated rhythm, colors in a kaleidoscope changing from one combination to another, with the brilliant hues of the ladies' dresses—the men's shirts.

One of the biggest joys of the whole square dance movement has been the chance for the ladies to get back into really feminine attire, to boast a ruffle here, fluffy petticoats there, a locket on a chain, a flower in the hair. The men, too, can let loose a little into gaily embroidered bright shirts or the slickly tailored marvels of shirts and trousers fashioned from rich materials that get their interest from line and fit.

Picturesque square dance attire has many facets. There is the exhibition dress, for instance. One fortunate wife, Genie Hare, who until recently lived in Mancos, Colo., has a husband with a flair for dress design. Alfred Hare designed, among other things, a green organdy number, which has a unique green can-can peek-a-boo slip under it. Genie and the other ladies of the exhibition set, all similarly costumed, make an effective picture. The dresses are cut from patterns which Genie herself works out from Alfred's designs. Here, the square dance fashions have given artistic outlet for two members of a family.

In Florida a certain type of square dance style has been evolved. LaVerne Armstrong, who is caller Don's wife, tells us something about it. The nice things of other areas have been adapted to the practical requirements of the Florida climate. The ladies' dresses are all exceptionally colorful, fairly simple, full-skirted and just slightly longer than average dress length. Washable materials dominate, with seersucker, gingham, and sheer cotton preferred, in that order. Seersucker leads because it requires no ironing. In summer "sun-backs," slightly modified to similar styling, are also quite popular.

The gentlemen prefer very light weight washable shirts, open-collared, but cut with a semi-western style, in colors and materials to match the ladies' dresses. Light western trousers are popular, but western boots are in the minority. Keynote of the Florida styling is based on color, simplicity, and, "wash it—wear it—don't iron it." The Floridians don't mind a bit, you understand, when winter visitors wear square dance outfits from their own home towns. They feel, indeed, that these add charm and interest to their programs.

## **Novelty Circulations**

There are the novelty costumes for square dancing, too, the costumes with a story, a background, like those of Ida and Kermit Perrins, formerly of Twin Falls, Idaho.

The Perrins had taught and called for three years and when they were about to move to Martinez, Calif., their club dancers got together to show their appreciation by presenting them with unique outfits made from quilt-blocks. Members of 11 clubs joined the project, each contributing a patch of the material used in their own square dance skirts and shirts. These were then put together with a background of unprinted material and fashioned into the Perrins' costumes under the direction of Mrs. Carl Murphy and Mrs. Ernie Buchhorn.

Three months of work and 550 special blocks went into this unusual attire. Mrs. Perrins' skirt alone weighs five pounds, measures 81 feet around the bottom and when spread out will cover nearly an entire front lawn! As a matter of fact, it had to be done out on the lawn, as no living room was big enough to hold it while it was being sewn together!

## **Big Doings**

Most of the patches are monogrammed with the names of the people who contributed them, more than 100 names appearing. What a wonderful memento the Perrins have of their friends in their former home, with such an original and heart-warming gift.

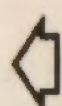




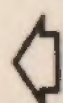
# FRILLS and FURBELOWS

## ON THE SQUARE DANCE SCENE

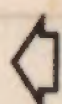
### WHAT THE GALS ARE WEARING



This dotted swiss dream dress is in a heavenly shade of turquoise blue, its interest being in its simple but clever cut and that color. Lace insertion over the gathered bodice and sleeves is in white. White ballerinas, a white ribbon around the neck and either pink or blue flowers in the hair complete the costume. Picture by Gene Gray Studio. Model: Jeri Crosby.



The squaw dress. Almost every square dance wardrobe in the southwest boasts one of these practical, picturesque dresses. This one, two-piece, is in brilliant coral pink, with royal blue ricrac and braid in an Indian pattern on the sleeves and edging the skirt. The Indian symbols stand for "tracking" and "friendship," most appropriate for square dance wear. The three-tiered skirt is "broomsticked" in the approved manner. Accessories include a Santos Domingos Indian Thunderbird necklace, a silver concho belt, and white leather moccasins. Model: Florence Truelson.



Crisp Bates cotton is a kelly green fern and rose print against white makes this pretty frock. Trim is of white embroidered braid which edges the V-neck, and a necklace fashioned of the braid is also worn with the dress. Two rows of braid are on the full-circle skirt. Puffed sleeves have a tiny ruffle. Natural waistline and ballerina length skirt over a nylon net slip give this a trimly fitted upper look and attractive fullness in the skirt. Accessories are chalk-white earrings and white ballerina "flats." Model: Ella Morse.



**A** GOOD, long considering look thru the wide-open doors of a lot of California square dance halls proves that this season's crop of pretty square dance dresses is a bumper one. The very essence of charm and fun is expressed in the gay prints, the rustling, swirling billowing skirts. Hemlines are up a little, petticoats are worn in pairs or even in sets of varying colors. Ballerina slippers are still popular, with soft, flexible moccasins coming into favor to be worn with squaw dresses. On these pages we show you a delightful assemblage of some typical dresses seen at California dances.

Another luscious color—this one a shocking pink—makes this waffle pique a stand-out on any dance floor. The dress has a square neck, fitted bodice, full circle skirt. Exaggerated puffed sleeves can be stuffed with tissue paper to make them even puffier. All the trim is of white embroidered daisies sewed on separately and centered by rhinestones, at the neck, circling the waist, and scattered with pretty precision over the skirt. Dress is one-piece, with the skirt set, not gathered, on to the waist, and worn over a 3-tiered nylon net petticoat. Jewelry is rhinestone choker necklace and earrings. Model: Vivian Mahan.

Sheer yellow nylon here bears a design of white flocking in a flower pattern to give it both beauty and body. To counteract the see-thru-able look of nylon, the fitted bodice is lined fully with white cotton, with a scalloped neckline. Sleeves are puffed and nylon eyelet edges sleeves and shoulders, as well as one tier of the 2-tiered skirt. Accessories are a flower in the hair, a locket on a neck-ribbon, and white ballerinas. Model: Barbara Fadler.

Fluffy and partified is this white swiss-dotted nylon with woven dots. A modified "clown" collar made like lampshade ruching, and gathered at intervals to form rosettes, comes off for ease in laundering. Each of the rosettes has a rhinestone in the center. Sleeves are puffed and the fitted bodice is lined with white rayon to the waist all around. Separate belt of white velvet is studded with brilliants; the red velvet rose at the waist is optional but effective. The three-tiered skirt makes more than a full circle, being twelve yards around the bottom. It is slightly shorter than ballerina length and under it is worn a tiered nylon net petticoat, a perma-starched rayon petticoat, and a bright red nylon net petticoat. Jewelry is earrings of brilliants and chalk-white choker beads set with brilliants. Model: Virginia Oster.





# PATS ON THE BACK

**I**T'S a pleasure to acknowledge grit, perseverance, the will to conquer, unselfishness, It is certain that our square dance world and its people are not devoid of these qualities in large measure.

Major Ilo L. Brashear sends the following story from Fort Leonard Wood, Mo.:

Once there was a square dancer who was told by his doctor he would never walk again, after an accident. For some ten months he was confined to a hospital bed. Several times the removal of his legs was suggested, but each time the man persisted against this thought. For almost two and a half years he was limited to getting around in a wheel chair and then contacted a company who could make braces for his legs.

## Slow But Sure

With these braces, and with the aid of crutches, he was, thru much painful effort, able to regain his feet, progressively longer each trial, and start on the long road to recovery. In 18 months he could discard the braces and use only the crutches. In 8 months more he threw away the crutches and walked only with the aid of a cane. Shortly after this he discovered that with a little help from his partner he was able to do some ballroom dancing.

One night, about 18 months after discarding his crutches, the man relates how, at a dance, someone stole his cane and there was born his decision to get along without even it. This is not the end of the story, because today, aided only by determination such as few men possess, he, with the same two legs the doctors pronounced worthless, is a regular participant in the square dances at Fort Leonard Wood.

Such is the story of Mr. Quentin Katemann, who did not know the meaning of the word "quit," and who, today, along with his devoted wife, is admired and respected by fellow workers and dancers alike.

Another heart-warming story comes from a lady in California. She tells us how, just a year ago, Ray Lanto of San Diego started a beginners' class in square dancing with members from Alcoholics Anonymous. Since that time he has devoted every Sunday from 2 to 5 to this purpose. He receives no pay for these classes, only the satisfaction of knowing that he is making others happy in the field.

## Others Pitch In

Roy Close and Rosalie Kier have been wonderful in their help, both in square and round dances, and on last March 29, the group hosted the square dancers of San Diego County, with a wonderful turn-out. The group was thrilled to have live music and callers from many other clubs, as well as to have the Conference Building at Balboa Park to dance in.

Inasmuch as none of these mentioned are connected with the fellowship of Alcoholics Anonymous, the members feel humbly grateful for what has been done for them by these people and all others who have helped them in this rehabilitating activity.

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## LET'S HEAR MORE

There is so much good happening in the square dancing picture today that it might be well to make a regular feature of these little incidents of sharing square dance fun. You will undoubtedly know of folks in your area who have given unselfishly of their time and efforts square-dance-wise.

Many areas have special classes in mental institutions and an untold number of callers and dancers donate their time each week to supply the paraplegics and other groups that find in their square dancing the only recreation of their otherwise uneventful lives.

Sets in Order would like not only to pay tribute to these workers but to pass on the ideas that are being used so that folks in other areas may spread the good work. Send your story to Sets in Order, "Pats on the Back" Department.



# IT'S CONVENTION TIME IN TEXAS

By Richard Dick, Little Rock, Arkansas

**H**ERE is the official square dance singing call for the Third Annual National Square Dance Convention to be held in Dallas, Texas, April 8, 9 and 10, written especially for the occasion by Richard Dick of Little Rock, Arkansas.

The call is being circulated to callers and dance groups all over the world in the hope that it will, in turn, encourage delegates to catch the train, plane, ox cart or bus, and journey to one of the biggest square dance events ever.

A special convention record with calls on one side by Arnie Kronenberger and music without calls on the other, recorded by The Woodshed Four orchestra, is now available on SIO record #DAL-1954.

**Tune:** Round-up Time in Texas

**Opener:**

**Now, you all join hands and circle, and make a great big ring**

**Circle down to Texas, down to Dallas in the spring**

**Now all four couples separate, go round the outside track,**

Gents go left on outside, ladies right on inside.

**Pass right by your partner, but you meet her coming back**

**You swing her when you meet her, it's twice around you know**

**Then allemande left the corner and around the ring you go**

**It's a grand old right and left boys, then the promenade begins,**

**It's a Dallas date with your pretty little mate,**

**IT'S CONVENTION TIME AGAIN!**

**Figure:**

**Now the four gents to the center, once around with a right hand star**

**Left hand swing the corner and in like an allemande thar,**

**Back up boys but not too far, swing out and find your own**

**You promenade that pretty little maid and take her right back home**

**Everybody swing your corner, the gal from way out West**

**Then allemande left the next one, it's a grand old right and left**

**It's a right and left to a brand new mate, then the promenade begins**

**You promenade that pretty little maid—**

**IT'S CONVENTION TIME AGAIN!**

Repeat figure again

Use the Opener as a break.

Repeat figure twice again

Use Opener as ending substituting last two lines as follows:

**So watch the date, it's April 8th,**

**CONVENTION TIME AGAIN!**



## ON THE COVER

Kids' Issue, this? Well, not exactly. It's really fashion time at Square Dance Corners once again, and Sets in Order dedicates its fifth anniversary issue to the gentler sex and the multitude of fashions which delight the feminine heart.







# WOMEN on the SQUARE

## PIANO PERSONALITY PLUS

"Rhythm and beat"

LET'S meet the petite and pretty lady musician who is our featured personality this month. Lunette Breazeale is the feminine member of the Ozark Hoedowners and you've heard her and her cohorts chunk out that rhythm on many records. You may have met her at Asilomar, where the Hoedowners have twice furnished the music, or danced to her piano playing in Los Angeles. "One of the greatest joys of sitting at the piano and stealing an occasional look at the floorful of whirling dancers," says Lunette, "it to see them move in accord with the rhythm and beat of the music."

"Rhythm and beat" have always been a part of Lunette's life. At 13, when she lived in Montague, Mich., the old-time minstrel men who came thru town would get her to play for them as she was the only person in town who could play a ragtime piano. Her mother accompanied her on these exciting sorties where Lunette gained invaluable knowledge on how to follow a performer. She learned about cues and timing, too.

Lunette moved to Los Angeles and thru her friends, the Marsh Wilsons, she met violinist Clyde Linzy. In 1949 they were invited to play for a square dance. Lunette decided this was fun, an outlet for that "rhythm and beat" and she and Linzy started practicing. They're still together as the Ozark Hoedowners.

By now Lunette has played for all the top callers of the Southern California area and

many from other sections. She averages three to five nights a week, playing for square dances and gives her husband, Ned, every credit for being a good sport about it.

Lunette is a self-confessed precisionist. She likes everything to be—just so. This extends from her piano-playing thru her gardening hobby, and to her ideas on clothes.

She usually wears square dance dresses at the piano. A friend, Clara Morgan, helps her design and then makes her clothes. We show you some of her favorite outfits on this page. One of her skirts is of gunmetal orlon, gathered very full, with detachable pink and red felt tulips, which snap on for effect and off for laundering. Large appliqued felt leaves are topped by the removable posies. Pink slippers and a pink blouse go with the pink tulips; a red blouse and black velvet beaded ballerinas harmonize with the red tulips.

A favorite dress is made of very fine faded blue denim in an anchor print, decorated with cut steel beads from France. Made nautical style, the dickey and mammoth middy collar are trimmed with white and silver braid. Steel beads form star designs on the collar. The snug waist is circled with a beaded self belt, and the many-gored skirt has set-in godets to make the bottom flare out very full. A denim bag to match, and white "flats" go with this.

Lunette means "little moon," and our Lunette, with her hair silver-grey since she was 18, makes a pretty sight to look at, as well as listen to, as she coaxes "rhythm and beat" out of her hoedown piano.

Lunette in her "tulip skirt"



The tulips come off



The denim "sailor" dress





# WHAT CAN I DO TO HELP?

By Frank Pecinovsky

**“WE NEVER** had more fun in our lives than when we were learning to square dance.” This is an oft-spoken remark. That we had the best time of our lives at our first class or square dance we readily admit. Although confused, perplexed, and completely befuddled at times, we recall it was genuine fun. Many of us will continue to have fun as long as we do not become ultra-serious and lose sight of the principal objective of square dancing. Each must do his part to assure the continuance of this worthwhile activity; let us ask ourselves one question: “As an individual, what can I do to help promote square dancing?”

## 2 Obligations

If square dancing is to survive, it is my opinion that there are two things callers and dancers must do. (1) We must see that the majority of people who are now dancing continue to dance. (2) We must get new people started and interested in square dancing.

First, let us discuss means or methods by which we can keep people dancing. It is assumed that most square dancers belong to at least one organized square dance club. If you are having difficulty maintaining a maximum

membership in your club, then it is generally vention should be a challenge to everyone; offer your services when the time comes. The assumed that your dancers are not having fun. Do not overburden your programs with a lot of difficult dances; all any dancer wants is to have fun. Keep your club dances interesting and enjoyable, and instill a spirit of friendliness among your members. If you work diligently toward these goals, the dancers will continue to have fun.

## Importance of Publications

Good publications are a very important implement of square dancing. The editors and staffs are doing a fine job with the books and magazines they are making available for every dancer. Encourage your dancers to become subscribers to at least one good magazine for it is highly essential that this important medium continue to reach our dancers. Only through a large circulation can these publications survive so if you know of any dancers who are not subscribers to a square dance magazine, suggest they become regular readers. Square dance clubs can benefit financially by sponsoring subscription drives, and, at the same time, be of service to the dancers.

Because most people enjoy dancing to out-of-town callers, it should be our aim to assist in sponsoring them. We should try to make these callers feel welcome in our town, encourage them to visit our clubs, and attend their dances, if possible. They always bring some new ideas which have a stimulating effect on dancing in general.

## Offer Assistance

Don't hesitate to offer your help in the organization of square dance clubs, federations, or associations; everyone should be willing to assist during the promotion of festivals and conventions. The National Square Dance Convention in Kansas City was an example of the

*(Please Turn the Page)*

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## ABOUT THE AUTHOR

*Frank Pecinovsky, long time caller and teacher in the Kansas City area, takes the speaker's stand this month, and from his wealth of experience in leading organizations and encouraging square dance clubs, he tells some of the elements so necessary in a healthy, normal square dance picture. Each fall Frank runs a most successful refresher course catering to square dancers in the Kansas-Missouri locale. This particular event alone encourages hundreds of square dancers, forced to discontinue their dancing for the summer, to get back in full swing once the cooler months roll around.*

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## WHAT CAN I DO?—(Continued)

combined efforts of numerous dancers and callers. The success of the National Convention at Dallas will be dependent on the desire of dancers and callers to stage one of the largest and finest events of its kind. The coming con-big jobs which are really well done are the things that resell square dancing to all of us.

Every year many people are forced to quit square dancing because of factors beyond their control. Some are able to resume dancing, whereas others do not ever return to this activity. Therefore, it is of primary importance that we get new people started; all should take a very definite interest in this. Annually thousands of people reach the "square dance" age—when this is the type of activity in which they enjoy participation. They are the people that must be contacted and encouraged. Be sure to give square dancing publicity through radio, newspapers, and any other available channels. The more often this can be brought to the attention of people, the easier it will be to sell them the idea. Also, do not overlook the opportunity of publicizing club activities and festivals.

### Need Increases

Many church groups and civic clubs are anxious to organize square dance units as a

means of stimulating closer relationship among their members; parents would like to have their children participate in this wholesome activity. Any square dancer can be of valuable assistance in the organization of these groups by offering his services. Encourage people to join classes and invite couples into your home for informal sessions. Hundreds of people have started square dancing as a result of these sessions in recreation rooms or basements. Every year thousands of people learn to square dance, but because a regular program is not offered them after they finish their instruction they are not able to continue dancing. Callers and leaders should see that people who have attended classes have an opportunity to join regularly organized clubs; then they will not lose interest because of being unable to find suitable dances. Let's make this a banner year for beginners, and let's also have a definite follow-up program so that we can keep these couples dancing.

All of us can be mighty thankful that we live in a country where we can feel free to enjoy an activity which is so full of genuine friendliness; show your appreciation by doing your part in its promotion!

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## WALTER HESSENFLOW

Walter Hesseflow of Los Angeles passed away on September 23, 1953. "Walt," as he was informally known in his wide circle of friends, was the fifth president of the Associated Square Dancers, the Southern California organization which, during Walt's term of office, grew to include some 120 square dance clubs.

Walt's unselfish and painstaking work with the Association, the many hours he devoted to the organizational aspects of his hobby as well as to its dancing fun, will make him remembered for a long time to come. Last spring Walt represented his area at the Second Annual National Square Dance Convention in Kansas City and it was his hope to one day bring the Convention to Los Angeles. He is survived by his wife, Juanita, and children.



WALT



## BOOK REVIEW:

# HELP FOR TEACHERS

**F**OR those callers and teachers confronted at regular intervals with new classes of beginners, the ever-recurring problem of organizing lesson plans hangs heavily. The constant desire to present material in an interesting and intelligent sequence will find a very workable solution in a new book edited by Lucile K. Czarnowski and Jack B. McKay of Berkeley and San Francisco respectively.

The book, "How to Teach Folk and Square Dance," is divided in two parts—the first on the teaching of basic round dance steps, and the second on square dances. The entire book works from the understanding that today there are thousands of teachers in the schools and neighborhood groups who have suddenly been called upon to teach folk and square dances to large classes and who feel themselves inadequate. Each section of the book takes a normal progression of basic step patterns and those fundamentals in a form to assist the new teacher in solving some of the problems first met in teaching. The first section shows the teaching progression for the buzz step, schottische step, two-step, polka step, waltz step, and mazurka step. Attention is given to the interpretation of dance descriptions so that new teachers, after studying any given dance can present it to a class intelligently.

### Square Dance Section Terrific

The section on square dancing outlines an entire teaching progression for callers, and follows it up with suggested teaching methods for non-callers. It answers the questions the caller or teacher might ask, "What basic movements should I cover and in what order? What figures should I use? What parts of a square should be walked through and what parts should be taught?" Most helpful is a chart of three basic movements, starting with such simple figures as (1) circle left or right, (2) designation of partners, (3) corner, etc. These basic movements are broken down into ten meetings or classes for the beginning dancer and each one of the 39 figures is explained in detail in the pages that follow, with a teaching method proved by the author.

### Records Listed

A special section takes care of these basic fundamentals and lists available square dance calling records which include these movements. An explanation follows with detailed instructions on how to take advantage of the records with calls. A reference list of available books for square dance teaching concludes the work, which is of real value.

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## IT'S FIVE FOR SETS IN ORDER

**T**HE first issue of Sets in Order was dated November 1948, and today as you read this, some 61 issues have gone into the homes of square dancers all over the world. Sets in Order is more of a family institution than anything else. Practically the same individuals who ushered the first issue into the world five years ago are with it today. Except for some minor changes, the format of Sets in Order is exactly the same as its first issue.

Newest and most read recent addition to our publication is the popular Caller's Edition known as The Workshop. More than three and a half thousand copies of this supplement alone go to leaders in every state.

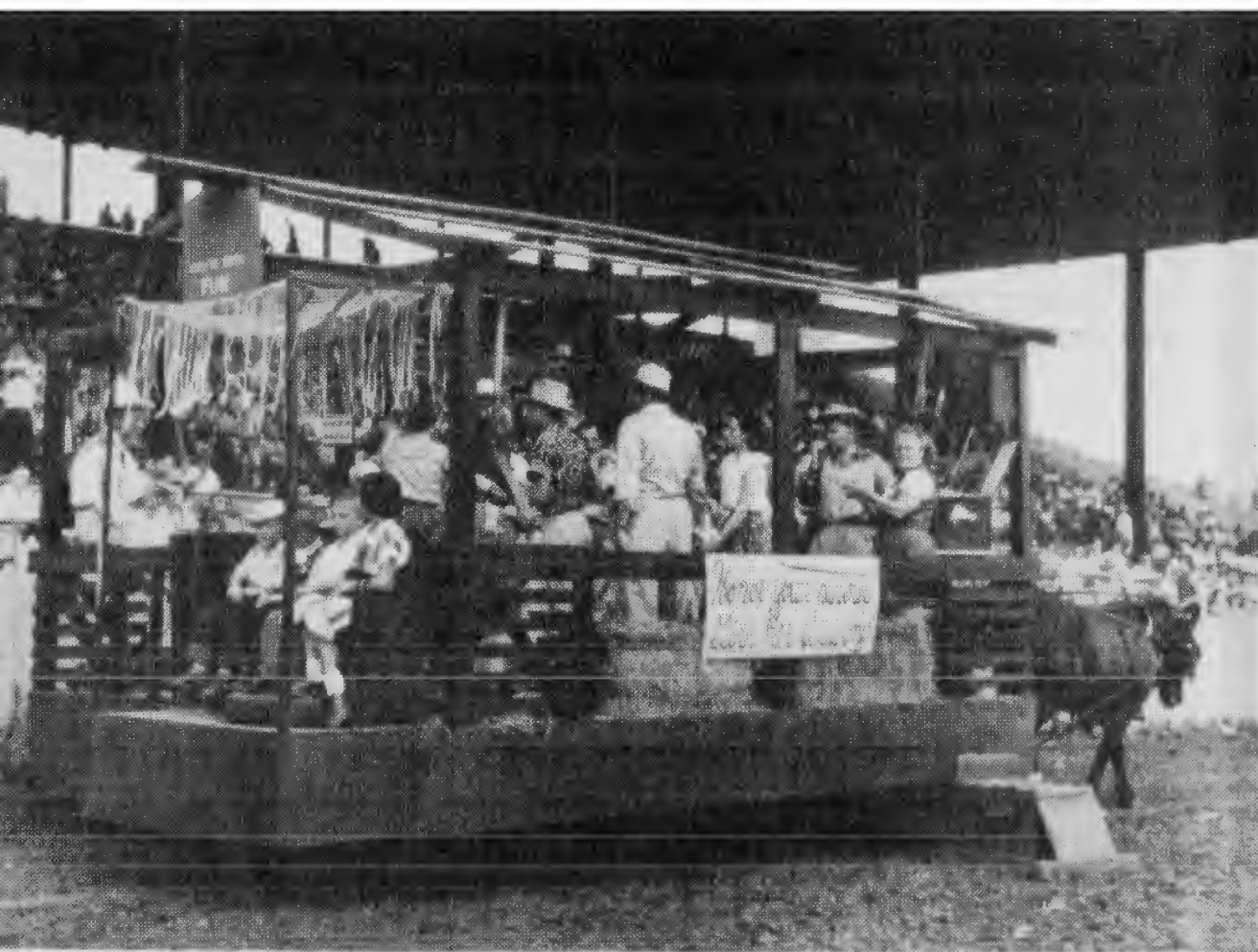
Special projects managed by the Sets in

Order family have included yearly Asilomar Square Dance Institutes held on the Monterey Peninsula during the summer months.

The greatest satisfaction and thrill for the editor and members of the staff is to meet personally the "reading members" of the family as they travel to California, or as staff members attend the festivals and conventions held in different parts of the country.

To you all who have helped make this fifth birthday a reality and because of your love of square dancing, have encouraged others to read this grapevine of square dance news, we doff our cowboy hats and bonnets and say, "Much thanks." We hope through the years to be in your home as a member of your family.





## The SQUARE DANCE PICTURE

In connection with the Topeka, Kansas, Rodeo, a group from the Hoedowner Square Dance Club danced on a hayrack drawn by a team of horses in front of the grandstand. Not just once, either, but one afternoon and all four evenings of the rodeo. Bob and Emilye Smrha called for the dancers.

This group, composed of servicemen, Army dependents and a civilian nurse, is doing a square dance demonstration at the Radio City Service Club, in Bremerhaven, Germany. The girls' dresses and the men's shirts were made by a co-operative mother, and names are embroidered on each garment. The group dances every Saturday night at the Windy Corners Service Club, also in Bremerhaven. A Navy Chief is the caller!



Think it was about 10 P.M. when this pic was taken? More likely, it was about 3 A.M., for these hardy folks are crowded into the center of the Square in San Bernardino, Calif., for an all-night dance over Labor Day weekend. Breakfast was served continuously from midnight on, but the dancing was from 8:30 P.M. one night until 6:00 A.M. next day!

Photo by Carl "Lens" Horn

Thanksgiving Dinner-party at Double Elbow Club in Los Angeles, with the crowd falling to vigorously. Table is decorated with rusty-colored fall flowers set in flat baskets and surrounded by autumn leaves. Lighted orange tapers and laden dishes complete the theme.







Photo by Earl Barnes

## OSA MATHEWS

**O**SA MATHEWS, a real gold-plated native daughter of California, lives in Redlands and is the kind of caller whose dances her fellow-callers flock to in order to relax and have fun.

In 1949, when the square dance "boom" started, Osa made a bargain with her husband, Cliff, that if he'd go three times and try it, she'd be content with his decision. You know what he decided. Jim McDaniels was their teacher and after a series of classes, Osa found calls buzzing thru her head at a great rate. One evening, listening to radio hoedown, she let out some calls and astounded her listening relatives. They were sure she should really be a caller so she went to McDaniels for help.

Jim gave her invaluable tips and then asked, "Does your husband want to call?" "Uh, uh," replied Osa, "I'm the one," and knew from Jim's expression he wasn't too sure about a woman caller. He did let her call at one of his dances, however. She knew the call all right, but the dancers would have had to be on roller skates to do it. She was ready to quit right then, but Jim encouraged her and taught her more about timing. She practiced and practiced, and attended callers' meetings for pointers.

In February, 1950, she began calling regularly to her own group. Since that time she's had a beginner's class about every 15 weeks. She has taught in the Redlands schools and in their summer recreation programs.

Cliff, her husband, is from Oklahoma, and some of his accent has rubbed off on her. "Any woman caller must have the *full* co-operation of her husband to get anywhere," says Osa.

Two of their three daughters square dance; the third, 7, is determined to be a caller.

Osa is currently president of the Cow Counties Callers' Assn., and calls at her own dances about three nights a week. She goes dancing to other callers frequently. Noted for clarity, enthusiasm, excitement, bounce and rhythm, she believes calling is an individual thing and you can't copy someone else.

## OKLAHOMA HILLS

By Osa Mathews for Her Husband, Cliff

Record: Old Timer S-8072 (Side B)

### Introduction and Break

**Sashay 'round your corner girl**

**Come back home and swing and whirl  
In those Oklahoma Hills where I was born.**

**Allemande left your corner maid**

**Come back home and swing and sway**

**Now promenade around that ring you go.**

**'Way down yonder in the Indian Nation**

**Square dance calling is my occupation**

**Take her home and give her a great big swing**

**Do-sa-do that corner girl**

**Come back home and swing and whirl**

**In those Oklahoma Hills where I was born.**

**Figure:**

**First and third to the right lead out**

**Two ladies chain and turn about**

**Chain right back and face the same old two**

1st and 2nd ladies chain; 3rd and 4th ladies chain and chain right back.

**Circle four and round you go**

**Break up in a do-si-do**

1st and 2nd couples; 3rd and 4th couples circle in fours and do a do-si-do.

**Chicken in the bread pan pickin' out southern dough**

**Hurry up, boys, don't be late**

**All join hands and circle eight**

**Circle left around the ring you go**

2nd and 4th gents break out of circles of four and get back into circle of eight, circling to left.

**All eight to the center with a left hand star**

**Move it around but not too far**

All eight in original positions break out of circle and star by the left.

**Now back by the right, it's on your heel and toe**

All eight reverse and star by the right.

**Girls reach back with your left hand**

**Allemande left and a right and left grand**

Girls reach over their own right shoulders with their left hands to the gents behind (their corners), for an allemande left and grand right and left.

**It's right and left around the ring you go**

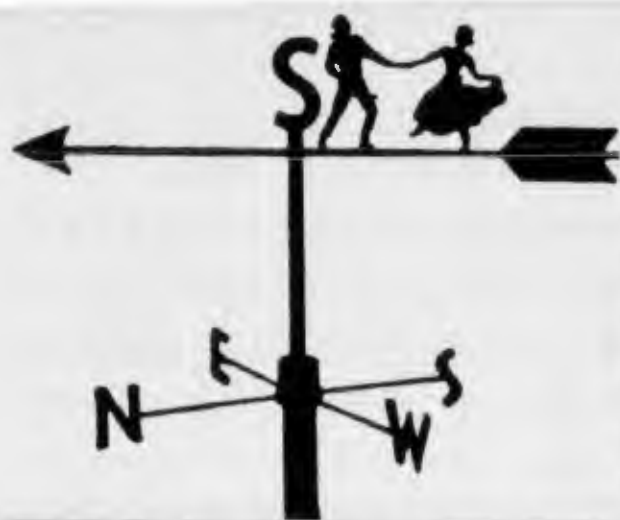
**Now when you meet your pretty little maid**

**Just take her by the hand and promenade**

**To those Oklahoma Hills where I was born.**

Sequence of Dance: Intro., Figure (Head), Break, Figure (Side), Break.





# 'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## Arizona

Shine up your boots, get your dancing feet in order, and plan to attend the 5th Annual Square Dance Festival in Globe, Ariz., Nov. 20 and 21. The square dancers of the Globe-Miami area are working early and late to make this a really auspicious occasion. For general info, contact Maurice Case, Box 1476, Miami.

Sherry Cole has taken over the square dance reporting duties of Janet Cutler to the Daily Sun in Yuma. In November, square dancing, as a colorful and typical western pastime will have a vital place in the Centennial program commemorating the Gadsden Purchase. Charles Lairmore, president of the Yuma County Square Dance Assn., will head a committee to help the Century Club to arrange and stage the square dance part of it.

## Illinois

When you read this, the whopper 4th Annual International Festival in Chicago will be a matter of history, the anticipated crowd of 10,000 dancers from at least 15 states and Canada will have gone home, exhausted but content, and the International Amphitheatre will have stopped quaking with the detonations from callers, hoedown music and stamping, shushing feet. October 24 was the day, with Dr. Lloyd "Pappy" Shaw, Al Brundage, and Ralph Maxhimer heading the faculty. Event was sponsored by the Chicago Park District, Chicago Area Callers' Assn., and Prairie Farmer-WLS Radio Station.

C. H. Taylor, of Chicago, was guest caller at Sunbonnet Farm, 2 miles east of Batavia, on Sept. 26, with music by the Ranch Hands. Taylor has called only once before at this square dance rendezvous but is well remembered by the dancers for his quiet, friendly fun.

John Dolce, from WLS National Barn Dance, appeared at the Red Barn in Blue Island, Ill., on Sept. 13. His appearance marked the first of a series of square dances to be held at the barn on Sunday afternoons. Beginners' nights are on Fridays.

## Wisconsin

The Lake Shore Squares, in conjunction with the Kiwanis Club of Cudahy, put on a most successful meeting and jamboree in Cudahy. Dancers attended with three purposes in mind: to join in the fun; to show their appreciation of the Square Dance Assn. of Wisconsin, their parent organization; and to support the worthy cause which netted \$300.00 for a Cudahy hospital. It was a big day for all concerned.

Lyle and Margaret Leatherman, of Oshkosh, started their fall season of instruction and calling, by sending out an interesting, informative and folksy sheet to their dancers. The following poem headed the letter:

Paw said, "Maw, we best get busy, and write those notes for Joe and Lizzy,  
There's dances coming here and there, for those who like to dance the square . . ."  
Then Maw said, "Paw, you sure are right, let's get those letters writ tonight!"  
So, we hope you enjoy News Notes No. 3, with a friendly, "Hello" from Paw and me . . .

## Florida

The YWCA is a most active agency in promoting square dancing in the Miami area. There are square dance classes thruout the year and winter visitors depend upon the Y for information about dances. Mrs. Helen Neilson, Health and Recreation Director of the Y, is a recognized leader in the field. Miami was hostess city in September for the Southeast Florida Square and Folk Dance Leaders' Assn., a newly-organized group affiliated with the Florida Square and Folk Dance Callers' and Teachers' Assn.

Square dancing was resumed at Sarasota Municipal Trailer Park, Sarasota, on Oct. 6, and will be a weekly Tuesday night affair. Watie Waterworth and his orchestra provide calling and music. The park has one of the largest recreation halls on Florida's west coast, and the dances are open to the public.



### **New York**

The Buffalo Sets in Order (where have we heard that before?) Club has dances every Friday night in the Dellwood Ballroom, largest dance place in the city. Calling is in the hands of Jerry Reynolds, Myrland Popp, Buddy Stewart, and Harry Martin, all members of the Niagara Frontier Square Dance Callers' Assn. Touring square dancers are invited to drop in.

Rickey Holden from Texas was in New York City at the Folk Dance House, to call a square dance on October 4th. Rickey called old and new favorites from 2 to 5 P.M., after which a full course meal prepared by the Michael Hermans was served. In the evening were the workshop and discussion periods, plus folk singing with Rickey.

Tab the New York Square Dance Callers' Assn. 5th Annual Festival in Barnard College Gym, 116th St. and Broadway, New York City, on November 21, 8 to 12 P.M. There will be free checking and refreshments, and folk dancing between the sets.

### **Washington**

New officers of the North Central Council of the Folk and Square Dancers' Federation are: Dick Jones, Wenatchee; Mervyn Horner, Waterville; Ruth Latshaw, Moses Lake; Roger Burrows, Entiat; Mike Bolinger, Wenatchee.

One of the new projects of the Central Puget Sound Council of the Federation is the Junior Activities Committee, with Jack Riley as chairman. Objective of this committee is to stimulate interest in square dancing among the teen-age groups and other youngsters in school. Plans are being made to work with the school systems of the various Council areas and with the Physical Education departments. The program includes a Junior Festival planned for spring.

### **Texas**

Early in September the Baytown Area Square Dance Council elected to office the following: Lewis Crump, Tommy Hawkins, Aline Crump, Leasel Evans, Bob Lewis, Clyde Keeling, and J. E. Porter. The dance programs of this group are really something, printing not only the calls to be given but pictures of the callers with their calls, making an attractive souvenir. Next dance will be on Nov. 14 in Pasadena, Texas.

### **Wyoming**

The 4th Western Square Dance Festival in Laramie on Sept. 25 and 26 was a rousing success, as usual. With Ed Bradley and Louie Lutz at the helm of the dance, the affair is jointly sponsored by the University of Wyoming, the local Chamber of Commerce, and the square dance clubs of Laramie. Some 50 squares attended the Friday night dance and double that many showed up on Saturday. Chuck Jones, of Bugs-Bunny-Hollywood fame, M.C.'d with whimsy and aplomb. The round and square dance clinics and callers' workshop were well attended.

### **Alabama**

"Tips," the official newsletter of the Birmingham Square Dance Assn., reports that some of the gang have been dancing all summer, refuting the "off season" fallacy. Outdoor dancing was the answer, and much enjoyed. Then, on September 17, the folks upped and went to the square dance called by Paul Pate, in connection with the Bessemer Corn Festival, which took place in the high school gym after a football game. On September 19, the Birmingham dancers ripped into the fall season with an Association dance at the YWCA Gym, with all the local callers combining their services to present a lively evening. The thoughtful Association even provided a free baby sitting service at the Y that night!

### **Louisiana**

October 10th on Canal Street in the heart of downtown New Orleans was a big deal for square dancers in the Louisiana Purchase area, for the 150th Anniversary Committee invited them all to come and whoop it up. Joe Lewis and Red Warrick were on hand to call and Charlie's Square D Boys furnished the music. Preceding the evening dance, there was an "open house" at the YMCA, with New Orleans dancers on hand to greet visitors and get them immediately into the hospitable spirit of the occasion.

The "Deep Delta" Squares of Triumph, La., met Sept. 4 at the Gulftown Recreation Hall, with Messrs. Alexander, Brooks, and guest caller Brogden, making a merry crowd. The same group held a box supper on Sept. 12 and attended the Oct. 10 event in New Orleans in full force.



# DARLING WALTZ

By Art Erwin of Detroit, Michigan

**Record:** "Waltz With Me Darling," Lloyd Shaw 4-132

**Position:** Varsouvianna, facing LOD. Same footing for Part A, W does counterpart for remainder.

## Measures

## Pattern

### PART A

**1-4 Step, swing, —; reverse, swing, —; back, side, front; step, draw, —;**

Step fwd L and swing R fwd; swing R foot bwd as in Irish Waltz, making a ½ R turn to face RLOD, Then do a modified grapevine by stepping bwd in LOD with R, turn ¼ L and with W's back to M and both facing away from center, step to side in LOD with L, cross over with the R in front; step to side with L and draw R to L to end facing RLOD.

**5-8 Step, swing, —; reverse, swing, —; back, side, lady turn; step, draw, —;**

Both starting fwd in RLOD on R, M now repeats meas. 1-4 ending facing out with weight on R foot. W repeats only meas. 1-2; then on grapevine step, she steps bwd in RLOD on L, turning R she steps to R in RLOD pivoting to face partner on 3rd ct. of meas. 7; meas. 8 she takes a long step to L in RLOD (ct. 1), draws R to L (ct. 2, 3) to end with weight on her L. Both now in closed position, M's back toward center of hall.

### PART B

**9-12 Step, swing, —; face, side, close; step, swing, —; hook, turn, —;**

Both step fwd in LOD on outside ft, swing inside ft fwd; step fwd on inside ft, turning in to face partner, step to side in LOD, close (R to L for M) with trailing ft. Repeat step, swing, of meas. 9; then M this time crosses R over L, taking weight on balls of both feet to make a ¼ L face turn as the W runs 3 steps across in front of M to end in closed position, M facing center.

**13-16 Balance fwd; and waltz; waltz; waltz;**

M balances fwd twd center of circle on L, turning on 3rd ct. to face RLOD; then M starts bwd on R in LOD for 3 L face waltzes (½ turn each meas.) progressing LOD to end M facing LOD in closed position.

### PART C

**17-20 Step, touch, —; walk, turn, step; lady pivot; step (face), side, close;**

Step fwd L in LOD, touch R to L and hold; step fwd R, step fwd L turning so that M is facing in, W out, with R hips adjacent (banjo position), M steps bwd R, W fwd L; meas. 19, M steps bwd L away from center, allowing R to remain fwd as W steps fwd R and swings L fwd pivoting R on R to face center in semi-closed position. M steps fwd R twd center, faces partner and steps sideward L, closes R to L ending in closed position facing LOD.

**21-24** Repeat meas. 17-20.

### PART D

**25-28 Balance, 2, 3; lady twirl; step, swing, —; retwirl;**

M bals bwd L (ct. 1, 2, 3); moves fwd LOD marking time R, L, R, while lady twirls full R turn under M's L arm L, R, L; then step on M's L and W's R and swing opposite ft across in front twd center; M marks time R, L, R, while W twirls L, stepping L, R, L, back to closed position, M facing LOD.

**29-32 Balance 2, 3; step, touch, —; lady twirl; step, hold, —;**

M bals bwd L; steps fwd R, touches L by R marks time L, R, L, as W twirls R face once and a half under M's L arm stepping R, hold, L, (canter rhythm) back to varsouvianna position. Both step fwd R, touch L, and hold.

Complete sequence 3 times. 4th time repeat thru meas. 13, then balance back R and twirl W R face under M's L arm. End with bow and curtesy, R hand in R.



### **ROOM FOR MORE BEGINNERS**

#### **RUFFS AND RUFFLES BIRTHDAY**

It was the 2nd birthday for the Ruffs and Ruffles of Whittier who celebrated with a big shindig at Sunny Hills on Sept. 29. Over 40 squares of members and guests danced to the music of the Ozark Hoedowners. Bob Ruff, caller for and founder of the group M.C.'d the program with the support of guest callers Vera Baerg, Brownie Brown, Don Frisbee, Gordon Hoyt, Herb Leshner, Ted Roland and Ozzie Stout.

Program specialties were lulus, including a zany square in which the sexes reversed attire and dance positions; a "millinery" style show in which hats containing all sorts of improbable decorations were modeled; and the "kitchen band" composed of fair ladies playing "musical instruments" straight out of the kitchen! The bass fiddle was an ironing board, for instance, with appropriate trappings. Conductor for this illustrious crew was Leo "Stenderovich" and Bob Ruff actually called to the "music." It must be noted that Leo Stender with his wife, Mildred, is also club Prez. Other officers are the Emil Javoriks, Jay Casteels, Cy Phillips', and Dan Brophys.

A big birthday cake and coffee were served and the whole affair had an aura of enthusiasm and co-operation that was beautiful to behold.

#### **BEVERLY HILL BILLIES CAVORT**

Beverly Hill Billies threw another of their famous whingdings on Oct. 3 at Robertson Playground. In spite of the unseasonable heat 18 squares plus turned up, mostly in gaudy if not neat costumes. First prizes for the latter were won by the Paul Truelsons as the most tattered of hillbillies; Mrs. Ross Reeder as Mammy Yokum; Don Lofgren as a fugitive scarecrow; Vic Morse as a refugee from a seed catalogue (grass hair yet!), and Jerri Stave as a lit-tul girl.

Bob Osgood gleamed in sharp contrast to the shoddy crowd as he stood calling in white tie and tails. Wow! Out-of-state guests were the Bob Merkleys from Phoenix. The Ozark Hoedowners (in Ozarkian attire) supplied the barefoot rhythm. Cakes and coffee were served and very nice door prizes presented in abundance.

Frank Grunden's circus in four acts enlivened the "between-tips" period, being fast and funny. The Great Swami did a "magic" trick; Rubber-Arm Jackson had one; Huckleberry Finnegan caught a fish in a bucket; Enchilada Tortilla, the great matador, subdued a ferocious bull that kept going into "Put Your Little Foot"!

It's a happy announcement that Ted Roland, who has been out of the activity for a while, is returning to the teaching-calling world with a beginners' class in Highland Park every Friday night. It's at the Highland Park Playground on Piedmont Ave.

Max Wolf has a beginners' group at Van Nuys Jr. High, on Mondays. It started on Sept. 21 and you can call DI 2-2175 for more info.

Do-Si-Do Room, Earl Pechin's habitat at 4364 Sepulveda Blvd., Culver City, has beginning round dancing on Thursdays with Ivan and Molly Lowder. Beginning Squares are on Weds., and children's beginning classes are on Wed. (age 11-12-13), 3:45 to 5:30 P.M.; Thurs., (age 8-9-10), 3:45 to 5:30 P.M.; and Sat., (age 8-9-10) 10 A.M., (age 11-12-13), 2 P.M.

Bob Bevan announces his beginner classes at Club Del Mar in Santa Monica, every Wednesday (classes started Oct 7). Squares and rounds.

#### **ANTELOPE VALLEY DANCING**

The Saturday night dance, Sept. 12, at the Antelope Valley Fair and Alfalfa Festival, was the largest the Valley has ever seen. The spectators at the Fair who stopped to watch numbered into the hundreds. The dances were short, snappy, easy hash and breaks. During intermissions, spectators joined the dancers for Hokey Pokey, Bunny Hop, etc., Specialty dances were presented by the Clyde Palks of Edwards and the Charles Thompsons of Needles. At one point in the Fair Pageant square dancing was called for, so Elementary and High School boys and girls performed. Herb Perry worked with the young folks on this.

For the visitor to the Valley, there is a regular intermediate square dance at Palmdale Elementary School, 1st and 3rd Saturdays, with Max Ballinger calling.

#### **JUNIOR JAMBOREE AT SUNNY HILLS**

The first Junior Jamboree was held at Sunny Hills on Sept. 11. Children ranging from 8 to 16 years participated in this very successful event. Kay Williams brought an exhibition square from Riverside, and Harley Smith had his Smitty Slickers. Both groups danced with much skill. Leonard Jones and Harley Smith took turns at the mike, enjoying it all as much as the small dancers. The next Jamboree will be at Sunny Hills, Dec. 27, from 2 to 5 P.M. Callers having children's classes and who are interested may contact Leonard Jones, 4239 Massachusetts, Long Beach.



## KRONENBERGER AT SUNNY HILLS

Arnie Kronenberger fans will have a chance to indulge their favorite sport of dancing to him on 4th Saturdays of each month at Sunny Hills, beginning Oct. 24th.

## SAN DIEGO COUNTY REPORTS

THE FIESTA DE LA CUADRILLA is Big News down this way, with plans jelling better every day. Place has been set for the kick-off dance, in Old Mexico, on Friday, Nov. 13. It's the Jockey Club, Caliente Race Track, at 9 P.M., and the dance will be sponsored by the Tijuana Lions Club with the San Diego Square Dance Assn. Posters will be placed at the border giving directions.

Saturday's program starts with registration at 10 A.M.; Workshops (Arnie Kronenberger on squares; Frank Hamilton on rounds) 1-4 P.M.; 5:30-7 P.M., Chuck Wagon Dinner; 7-8 P.M., Style Show; 8 P.M., dancing in 2 halls to 2 bands; 11:30 P.M., after parties for out-of-town guests.

Stay with it, for Sunday's program is a fine one, too, beginning at 10 A.M. with a Chuck Wagon Breakfast; Demonstrations from 1-2:30 P.M.; and at 2:30 P.M., the Cavalcade of Square Dancing, depicting its history, on which all clubs are busily at work. Facilities in beautiful Balboa Park, San Diego, will be the settings for Saturday and Sunday events.

Two names are given to contact for free housing: Howard Wygle, 4332 Banning Dr., San Diego 7; and Albert Ozbun, 282 Landis, Chula Vista. The San Diego Hotel, 339 W. Broadway, is Convention Headquarters.

The prices will be the same as last year. The Saturday and Sunday dances are \$1.00 per couple each. The Saturday Chuck Wagon Dinner is \$1.50 per person; the Sunday Breakfast, \$1.35. Reservations for chow must be in by Nov. 7 to Les Airhart, 1638 Emerald St., San Diego 9. This whole deal is being jointly sponsored by the San Diego Parks and Recr. Dept., along with the San Diego Assn. Nov. 13-14-15!

Balboa Park group plans a big Hallowe'en Spook Party for Oct. 28. They're rehearsing with Buzz Brown for their part in the Fiesta Cavalcade, too . . . The first Saturday Square Dance M.C.'d by Jack Wiebe was an enthusiastic one, with 5 squares jamming the small hall. Home-made cream puffs and coffee were served by the expert bakers Roxie Duff, Betty Jones, Edna Mercer, Jeanne Smart, and Louise Dobler Van Vanderwalker, George Yoshonis, Carl Farrar, and Marty Stutz assisted Jack Wiebe with the evening's calling.

Up Palomar way, Silver Dollar Club was host to Quarter Promenaders and Lazy B's on Oct. 3, with fun dancing to a number of callers from all the clubs. Refreshments were Boston baked beans, Boston brown bread, cole slaw and coffee.

Ocean Wavers of Oceanside hosted 60 members for a pot-luck supper before the dance on Sept. 29. They are sponsoring a beginners' class which started Oct. 6, with Kenny Young teaching.

## SAN JOAQUIN VALLEY MEMO

By Bill Tompkins

The benefit dance held on Sept. 16 at Park View Hall netted a tidy sum for Mrs. Wm. Carver, whose husband was killed in an accident a while back. Callers who participated were Dingle Wheeler, Red Leming, Bruce Stotts, Bill Richardson, and Bernie Ward. Mrs. Haley donated the hall, and the callers donated their services.

The Central California Callers' Assn. held their regular monthly meeting in Roeding Park, Sept. 20, followed by a pot-luck supper and an open dance called by association members. A fine new caller in the Fresno area is Rod Harris, who migrated here from Trinidad, Colo. We welcome him and his taw with open arms.

The Bernie Wards, John Crowes, Jim Benetts, Rod HARRises, and Bill Tompkinses sashayed to Coalinga on Oct. 3 for a visit to Coalinga Squares and caller Cleo Harden. Lots of nice people and a real good time. The Coalingans dance every Saturday and visitors are welcome, **except** on the 3rd Saturdays, which are reserved for members and invited guests.

Valley Associated Square Dancers had caller Bill Castner of Alameda booked for an open dance in Roeding Park, Oct. 11. In co-operation with the Fresno Recreation Dept., the Association is sponsoring a well-patronized beginners' class which meets every Monday night at 8 in the Alexander Hamilton Jr. High. Caller Bill Richardson instructs.

On Oct. 1, the Wranglers Club of Fresno moved into their new meeting place, Foresters Hall, 4949 Butler Ave., a block behind the Mayfair Theatre. They dance every Thursday and visitors are always welcome, so note address. The Wranglers recently gave a farewell party for members Buck and Bobbie Sites, who moved to the L.A. area.

The Francis, Crowleys and Rogers from Fresno visited the Red Barn Toe Pointers at Kingsburg on Oct. 3, and had a most enjoyable time dancing to Hunter Crosby's calling.

The Square Steppers, Tom Wright, caller, joined forces with the Whirl Away Squares, Francis Monnier, caller, for a "pie dance" on Oct. 15, at Park View Hall.

Arnie Kronenberger from L.A. will call in Fresno on Nov. 7 at the Alexander Hamilton Gym, dance sponsored by the Valley Associated Squares.

Hunter and Jeri Crosby are highly gratified at the good turn-out for their intermediate and beginners' classes at College of the Sequoias in Visalia. New state laws required a new "pay as you go" arrangement instead of the free instruction, and dancers showed their interest by willingly dipping into their wallets.

## FAIRS AND SQUARES ELECT

The Fairs and Squares of Santa Barbara held an election on Oct. 3, and put the following into office: Joe Gerdes, Gene Chamberlin, Mrs. Enid Lane, Mrs. June Ward, Mrs. Helen Russell, and Mrs. Elaine Purdie.



## COW COUNTIES ACCOUNTS

Those nice folks, Dot and Walt Baumann, again entertained scads of their friends at their ranch near Yucaipa on Sept. 13. This is an annual get-together and the folks play, eat, swim and even square dance. Every family brings the kids and a pot for the table. It's a big day.

Ed Eaton was afternoon M.C. at a dance on Oct. 25, sponsored by the Mill Creek Canyon C. of C. Dancing was from 2 to 6 and from 7 to 11 P.M., at Job's Daughters Hall, and dinner was served in the interim.

## LADY CALLER ON TALENT SHOW

Ruth Caruthers, of El Segundo, was richer by \$40.00 for her appearance on "Your Hidden Talent" show over KTLA, Hollywood. Judges failed to identify her as a square dance caller. She was asked to demonstrate her "hidden talent" and called a square for the Don Jeffries, Ed Sampsons, Bob Bialeks, and her husband, Harry, with their daughter, Patsy. Music was supplied by the Ozark Hoedowners.

## NEWS NOTES FROM NORTHERN CALIFORNIA

By Dan Allen

Late report on Northern Californians at Asilomar II: Dan and Madeline Allen, Andy Beck, Ted and Marion Darger, Ruth Graham, Adelaide and Taylor Holt, Art Ingraham, Paul Rice, Kay and Forrest Richards, Evie and Jay Rockwell, and Bee and Ken Samuels . . . Al Jusaitis reports that the Tormey Village Square will have a repeat "Demand" performance of the Jim York-Lee Helsel combination at the Grammar School Auditorium in Crockett, on Sat., Nov. 14, at 8 P.M.

The Marin Hoedowners announce that Jim York will move to the new Portuguese Hall in Sausalito for the 4th Saturday dance on Nov. 28, to make room for the crowd he is drawing . . . The Dip and Divers have changed to the Fairmont School for the Thursday meetings. This is located at 150th Ave. and Foothill in San Leandro. The 4th Saturday Hoedown remains at Edendale School, on Ashland Ave. off 14th St. Virginia Johnson is doing a swell job as their caller and also as Secretary of the Workshop for the Dancers' Assn.

The Dudes and Dolls of San Jose presented that latest star in the Windsor firmament, Robby Robertson, at the Campbell School, Oct. 2, and a 25-set crowd enjoyed his calling as well as his between-the-set presentations . . . Reports indicate that the Grasshoppers licked the sound problems at the Legion Hall in San Leandro at their regular 1st Saturday Hoedown on Oct. 3, and that the popular callers, Jack Logan, Jim York, Gene Ward, Virginia Johnson, and Ruth Graham were "COOL" . . . Next month, by the way, will be the 3rd Anniversary Party . . . For anyone who wants to know where to dance in Northern California, Phil Hostetler is publishing monthly, "Square Dance Where" Send him a buck for a year's subscription, at 412 Orange St., Oakland 10. He will also take advertising copy willingly.

## SAN FERNANDO SASHAY

By Larry Shiffer

A lot of the clubs in the Valley are closed groups, open by invitation only, but there still remain a good many open dances, at all levels. Sample some of the following:

Every **Sunday**, 5901 Cahuenga, Round Robin Hall, Dave Clavner's Buckeroos. All you have to do is listen to Dave on the Imperial record, "Blue Tailed Fly," to be convinced to attend.

Every **Monday**, Kay and Bill Holmes have a round dance class at Sun Valley Jr. High. Kay and Bill seem to make even the hard ones easy.

On 2nd and 4th **Tuesdays**, Dave Clavner calls for the Huff 'n' Puffers at Sarah and Irvine, No. Hollywood . . . On 1st and 3rd, the Jubilee Squares meet at 12240 Archwood, with Joel Orme calling . . . Also on 1st and 3rd, Starlight Squares, Sun Valley Jr. Hi, with Arnie Kronenberger, and the 5th Tuesday is a special night . . . Every Tuesday at 2nd and Brand, San Fernando Jr. Hi, Spike Henderson has a beginners' class. Spike is a top man at this stuff and makes it real fun.

Every **Wednesday** sees the Bachelors and Bachelorettes meeting at 4525 Irvine, No. Hollywood. On 1st and 3rd, Harley Smith calls; on 2nd and 4th it's Hill Hiney . . . Glen Story sets a fast pace at Flying Squares every Wednesday, at Sun Valley Jr. Hi. Advanced dancers will love it.

On **Thursdays**, tab Friendly Squares at Round Robin Hall, with Benny Mathews calling . . . Country Cousins meet 2nd and 4th at 11855 Hart St. at Radford, No. Hollywood, with Russ Gleason calling . . . Joes and Jills, one of the newer clubs, meets at Cedros and Albers at the Jr. Hi, with Max Wolf calling

For **Friday's** dance, you might sashay out of the Valley for once to dance to Wayne Donhoff with the Yosemite Squares, 1840 Yosemite Dr., Eagle Rock . . . Or, if you want to stay in the Valley, try Dancing Squares, 3rd and 4th, with Bill Hiney at Cedros and Albers . . . And Kay and Bill Holmes started a new round dance class at Van Nuys Jr. Hi on Oct. 16.

We'll list just a couple for **Saturday**, as space prohibits any more. Dipsidoos meet 1st and 3rd at 4525 Irvine, No. Hollywood, with Johnny Velotta calling quite a dance . . . At 8801 Kester, Sepulveda Playground, the Orme boys, Joel on the 2nd, Ray on the 4th, are at the mike, for real fun dancing

News tid-bits . . . the Butterfly Ball given by Forward 8 at Victory-Vanowen on Oct. 3 was such a beautiful affair with all its lovely decorations of butterflies and special touches that it may become an annual event . . . Jeans and Janes, after many years at Hart and Radford, have moved to Round Robin Hall, where they'll dance 1st and 3rd Wed., with Ed Gilmore and Jonesy alternating calling . . . Do C Do Club has elected as their new officers the Warren Heists, Otto Koerners, Leonard Halls, Bill Wallaces, and Bill Bonhams. They planned a Hallowe'en Costume Party for October 17.



### PLUMMER FIESTA

A program presented on Sept. 13 by the "Friends of Plummer Park" included exhibitions from representative groups who make the park their headquarters. Among these was the Double Elbow Square Dance Club, who were holding their regular club dance that evening. The entire club present took part in the exhibition dancing which consisted of two squares and a round. Caller was the regular club caller for the evening, Harry Carr, imported from Bakersfield.

### HIGHLIGHTS FROM BAKERSFIELD

By Rae Ridlon

A "Hunting" theme was used at the first B Squares dance, identity cards being in the form of hunting licenses. Dances for the evening followed the theme as closely as possible, some of them being: Shoot the Owl, One More Duck, Chase the Rabbit, and Pop Goes the Weasel! One of the evening's stunts was borrowed from the August Session at Asilomar, when the hall lights were turned off and the dancers had to locate the rest of their set for the next dance by circulating thru the hall making noises like the animals whose names they had found on their hunting licenses. Bedlam, but fun. It worked!

Recently Circle Star Squares and guests enjoyed an evening of dancing to the calling of Arnie Kronenberger. Arnie is a popular caller here, frequently invited, and always welcome.

This time everyone was delighted to see Arnie's charming wife, Jan.

To show that square dancers are interested in other things besides square dancing (what things? Ed.), a group of Paws and Taws, with their callers, Louis and Lela Leon, journey to Los Angeles to see the Ice Follies and dine at Clifton's. A good time was had by the following couples: the Bob Rays, Frank Browns, Herman Lewises, Norman Johns, Don Nevises, and guests, the Smiley Roles.

At least three bus loads of Bakersfield dancers will travel to Delano's Harvest Festival, to dance to Arnie Kronenberger and George Elliott.

This month a new Contra class was started in Bakersfield, instructed by Ken UpdeGraf, and meeting weekly in his home, for the present.

### NEW EXECS AT GLEN FELIZ

New officers for Glen Feliz Squares for the next six months are: Herb Wernblad, Dora Rolph, Polly Abraham, and LaRue Round. The club meets 1st, 3rd and 5th Tuesdays at 1850 Silver Lake Dr., Los Angeles, with Johnny Velotta calling.

### DUO DANCE GOES "ADVANCED"

At El Segundo Odd Fellows Hall, the Heels and Does, and the Hoppy Hoppers kick up their heels each Friday eve to the calls of Darrell "Brownie" Brown, or that swingin' gal, Vera Baerg. This peppy gang will go to "advanced" level at a Graduation Masquerade on Oct. 30.

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# THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

NOVEMBER, 1953

## ABOUT THIS ISSUE

Nineteen dances (4 rounds, 6 squares, and 9 breaks) make up this issue of The Workshop. To all of you who have sent in your calls and dances, thanks. Please keep it up. Be sure, when submitting copy for The Workshop, that it is put in as nearly complete form, with explanations, etc., as possible.

The Workshop goes only to those who subscribe to the special Caller's Edition of Sets in Order. The cost is 10c per issue (or \$1.20 per year), and is bound right into your monthly magazine. We'd like suggestions of things that could better help you in The Workshop.

## STAND FOUR IN LINE, LET'S HAVE SOME FUN

By Cal Golden, Riverside, California

**First and third go forward and back**

**Forward again and swing your opposite and face the side**

**Split that couple and around just one**

**Stand four in line . . . go forward and back . . .**

**Let's have some fun**

Head couples are now standing by their corner in a line of four.

**Two and four pass right thru**

**Split that couple and around just one**

**Stand four in line go forward and back . . . Let's have a little fun**

Couples two and four pass thru the center and split the couple across the hall . . . ladies turn right gents turn left and stand four in line . . . this puts head couples in the center of the line with opposite lady on the left hand side of the gents. At this point there will be two men side by side and two ladies side by side.

**One and three pass right thru**

**Split that couple and around just one**

**Stand four in line . . . go forward and back . . .**

**Let's have a little fun**

Couples one and three pass thru and split the couple across the hall and stand four in line all four gents should have their corner on their right hand side.

**Now forward again all eight pass thru**

**Now allemande left with your left hand**

**Partner right and right and left grand**

After all eight dancers have passed thru the men turn right the ladies turn left . . . that's your original corner.

**Knock down Sal . . . kick old Kate**

**Meet your own and promenade eight**

You should have your partner back now so repeat the dance as many times as you like.

## THE TULIP MIXER

Original Mixer Dance by Elmer Parkin  
Pocatello, Idaho

**Music:** Suggested Records — Old Timer 8054-B  
"When You Wore a Tulip" Columbia 39966  
"When You Wore a Tulip."

**Formation:** Open dance position, inside hands joined, facing LOD. Directions for men, unless otherwise stated. Starting with outside feet.

### Measure

#### 1-2 Step close step and hold

Do a regular two-step, then point right foot forward on the hold count.

#### 3-4 Step close step and hold

Repeat above on opposite feet, coming into two hand position, man's back to the center.

#### 5-6 Step, step, step swing

(Do a regular grapevine step to the left.) Step left with left foot, step right foot behind left foot, step left with left foot, swing right foot across in front of left.

#### 7-8 Step, step, step, swing

Repeat meas. 5 and 6 on opposite feet and against LOD.

#### 9-10 Step close step and hold

Using the same step as in meas. 1 and 2 join right hands and wheel clockwise one quarter way.

#### 11-12 Step close step and hold

Repeat meas. 9 and 10 on opposite feet one quarter more in wheel formation ending with the man facing the center.

**13-14 Step close step**—Repeat on opposite feet. Right hand still joined do a regular two-step toward partner, and a regular two-step away from partner. (In other words you balance together and balance away.)

#### 15-16 Walk, 2, 3, 4

Man starting with the left foot walk four steps to the lady ahead. (Man move CCW around the hall.) At the same time, lady crosses in front of partner, to his right side, turning a three quarter turn right to face LOD. Ready to repeat dance.

### "GOING GNATS"

By Treg Brown, Los Angeles, Calif.

**Gals to the center and back to your men**

**The gents star right just as pretty as you can**

**Now back with the left, go across the track**

**Box the gnat and put 'em back to back**

**Now get along home get along get along—(CW)**

**And box the gnat before the gnat is gone**

**The gents star left to your left hand maid**

**And box the gnat, don't be afraid**

**To take a little walk to your right hand girl—(CW)**

**And box the gnat with a pretty little twirl**

**And the gents star left on your toe and heel**

**And meet your partner with a wagon wheel . . .**



## RED HOT MAMA

Dance Written by Roy and Jack McBroom  
Kellogg, Idaho

**Music:** "Red Hot Mama," King Record No. 15041 AA.

**Starting Position:** Partners in Promenade Position.

**Footwork:** Same until final pattern of ending.

### Part "A"

**Two step left, two step right, walk four steps (L, R, L, R.) in LOD**

Repeat.

### Part "B"

In right hand star . . .

**Two step left, two step right**

Now in opposite positions, lady on inside of circle.

**Pas-de-basque left, pas-de-basque right**

Continue in right hand star.

**Two step left, two step right**

In original positions, man on inside circle, partners facing.

**Pas-de-basque left, pas-de-basque right.**

### Part "C"

Promenade position LOD . . .

**Walk four steps (LRLR) . . . bouncy or swagger steps**

**Two step left, two step right**

Repeat.

### Part "D"

Promenade position LOD, fast stepping here .

**Double grapevine left, ending with stamp on left foot (7 counts).**

**Double grapevine right, ending on right foot with stamp (7 counts).**

### Part "E"

LOD

Man does **four two steps**, starting on left foot, as lady **twirls four** times.

Entire sequence done a total of three times.

### Ending

**Part "A"**

**Part "B"**

Replacing last two pas-de-basques with . . .

**Three swooping turns away from each other in LOD**, by pivoting on man's left foot and lady's right, then bow.

### SUMMER KNOT

By Jim York, Mill Valley, Calif.

**First and third you balance and swing**

**Chain those gals to the right of the ring**

**Turn those gals and don't get lost**

**New side ladies chain across**

**First and third lead out to the right**

**Circle half with all your might**

**Inside arch and the outside under**

**Chain in the middle and don't you blunder**

**Face in the middle and pass through**

**And dosa doe the outside two**

**All the way around, you're doin' fine**

**For an ocean wave you form a line**

**Go in and out, then a right hand swing**

**All the way around to an eight hand ring**

**Balance again and don't be vexed**

**And allemande left with the same sex**

**Then right and left grand and on you trot**

**Some are pretty and summer knot**

**When you meet your honey it's everybody swing**

**And we'll straighten out the whole derved thing.**

## SIAMESE SQUARE

By Madeline Allen, Larkspur, Calif.

**First and third bow and swing**

**Up to the center and back to the ring**

**Forward again with a right and left thru**

**Turn her around and pass right thru**

**Go around just one and stand right there**

**You all get set for the Siamese Square\***

**Forward up and back you go**

**Forward again with a do sa do**

**Now veer to the left, the ladies hook right**

**Turn that line if it takes all night**

**The gents left face and the ladies whirl**

**And you do paso with the opposite girl**

**Partners left with the left hand round**

**Opposite right with the right hand round**

**Partners left like an Allemande Thar**

**Gents to the center with a two-hand star**

**Throw in the clutch and put her in low**

**Pass her once and on you go**

**Meet the next little girl with a do paso**

**Partners left with the left hand round**

**Opposite right with the right hand round**

**Partners left with the arm around**

**And circle left in the center of town**

**Now star by the left, and go like the deuce**

**Back by the right and you all cast loose**

**Rim turn back on the outside track**

**Pass 'em once and don't look back**

**Pass 'em again and on you go**

**Left to the next (Mother) for a do paso**

**Partners left and corners right**

**Partners left with the arm around**

**And promenade around the town.**

\*Each pair of gents now becomes one gent, and each pair of ladies one lady. (A tight hold with arms around waist is recommended.) Each right-hand twin uses right arm only, or hand each left-hand twin uses left hand only. The figures called are for two couples, and are executed exactly as usual, except that they take longer. The twins stick together until the command—"all cast loose."

## ALAMO THAR

Arranged by "Zeke" Fallis, La Mesa, California

Use any opener you desire:

**Now allamande left, do it alamo style**

**A right to your honey and balance awhile**

**\*Balance in and balance out**

**The gents star across, the gals turn about.**

Gents star right across the set, while the ladies turn individually to face in. Re-join hands in the alamo style, gents are now between the opposite two ladies.

**Balance out and balance in**

**The gals star across, the gents face in**

Same as for gents above.

**Balance here, and balance thar**

**Turn with the left like allamand thar**

**Gents back up in a right hand star**

**Shoot that star with a full turn around**

**\*Four gents star across the town**

**Turn the opposite left, do it alamo syle**

**A right to the next and balance awhile**

Repeat from \* to \*.

End with: Turn the opposite left, to a left allamand. Right and left grand, etc.

This gives everyone original partner.



### CONNIE JEAN

Originator of the Dance: BILL SHYMKUS, Chicago  
Dedicated to Bill's Sister Connie Jeanne

**Record:** "Oh": Capitol 2442

**Position:** Escort: Ladies left arm hooked under gents right, as though you were walking down the street. Lady starts on right, gent on left. Lady does counterpart of instructions.

- | Measures | Instructions  |
|----------|---|
| 1-4      | <b>Two step, two step, two step, two step</b><br>Four two steps in LOD.   |
| 5-6      | <b>Walk two, three, swing</b><br>Walk forward LOD left, right, left, swing right forward.   |
| 7-8      | <b>Back two, three, tap</b><br>Walk backward RLOD, right, left, right, tap left in front of right.  |
| 9-16     | <b>Repeat measures 1 thru 8</b>   |
| 17-20    | <b>Balance away, balance together, side, behind, side swing</b><br>Step away from partner on left, touch right next to left step towards partner on right, touch left next to right.<br>The next is a grapevine step. Step away on left, behind left with right, step to left with left, swing right over left.                         |
| 21-24    | <b>Balance towards, balance away, side, behind, side, brush</b><br>Step to right on right foot, touch left next to right. Step to left on left foot, touch right next to left. Step towards partner on right, step behind right on left, step next to partner on right assuming semi-open position. Brush left lightly towards partner. |
| 25-28    | <b>Two step, two step, two sep, two step</b><br>In closed dance position do four two steps turning clockwise and both progressing in LOD.   |
| 29-32    | <b>Walk, walk, walk, walk</b><br>Assuming escort position. Take four slow walking steps LOD left, right, left, right.   |

### THE POCATELLO WHIRL

Original by Lawrence Walker, Pocatello, Idaho  
**Head two gents and corner girls, up to the center and back to the bar**  
**Forward again for a right hand star**  
**Once around it's partners all with a left hand swing**  
**Back to the center and star by the right go round that ring**  
**It's partners all a left hand swing,**  
**Once and a half with the dear little things.**  
**Let your partners star, they're on the way**  
**Back to your own to swing and sway**  
**Now allemande left, like an allemande thar**  
**Back up boys in a right hand star**  
Original corner.  
**Shoot that star with a full turn around**  
**Swing on the corner like swinging on a gate**  
**Swing the next and promenade eight**  
Original right hand lady.  
Repeat for head gents.  
Repeat twice for side gents.

### SOMEBODY STOLE MY GAL

By Mel Stricklett, Bend, Oregon

**Record**—Intro. or Sets in Order 2047.

**Opener:**

**Docey round your corner gal**  
**Come back and swing your own little pal**  
**All join hands in a great big ring**  
**And circle left like everything**  
**Reverse back go single file**  
**Ladies in the lead go Indian style**  
**Gents reverse that outside track**  
**Give a right to your honey coming back**  
**Corner left like an allemande thar**  
**Go right and left and make a star**  
**Back up boys in a right hand star**  
**Back up boys but not too far**  
**Shoot that star with a full turn around**  
**Promenade that corner gal**  
**Promenade your own little pal.**  
**Figure:**  
**1st and 3rd it's a half sashay**  
**in to the middle and back that way**  
**Back to back let's have some fun**  
**Boomsadaisy go round just one**  
**It's a left hand star in the middle of the floor**  
**Go once around and then no more**  
**It's a right hand star with the couple you meet**  
Lady stars behind original partner.  
**Turn it around now ain't she sweet**  
**Change those stars to two little rings**  
**And circle left like everything**  
**Head gents break and form two lines**  
**It's forward and back you're doing fine**  
**Ladies chain but not too far**  
**Put 'em in the center for a right hand star**  
**To the opposite gent for an allemande thar**  
**Girls back up in a right hand star**  
**Shoot that star with a full turn around**  
**And promenade that corner gal**  
**Cause somebody stole your pal**  
Repeat with sides then opener for break then heads and sides.

### BREAK

By Sherman Chavoor, Burbank, California

**1st and 3rd turn back to back**  
**It's a boop-a-daisy, go round the track**  
**All the way around till you get home**  
**Then pass your partner and on you roam**  
**Circle four with the couple you meet**  
**Round and round and you shuffle your feet**  
**Star with the right from where you are**  
**Back with left but not too far.**  
**Now the heads to the center and the ladies chain**  
Allow one phrase for timing—or fill with pater.  
**The ladies hitch and form a line**  
**Turn that line you're doing fine**  
**I'll swing your's and you swing mine**  
**Swing on home with your valentine.**  
Repeat for sides.



## "OH"

### Circle Mixer

By Ray and Marge Stouffer, Cincinnati, Ohio

Record—Capitol 2442.

Directions for man—lady does counterpart.

#### Measure

1-2 **Walk, 2, turn and heel**

**Walk, 2, turn and heel**

In semi-closed position facing LOD walk forward left, right, left, turn to face RLOD, touch heel of right foot walk RLOD right, left, right, turn to face LOD, touch left heel.

3-4 **Balance forward, and back, turn and turn**

In closed dance position gent's back to center, balance forward on left and back on right, make one complete turn to left away from partner in two steps.

5-8 Repeat 1-4.

9-10 **Star right 2, 3, brush, 1, 2, 3, brush**

Right hand star with partner walk around each other with a walk, 2, 3, and brush right foot, and walk 2, 3, brush left foot.

11-12 **Star left 2, 3, brush 1, 2, 3, brush**

Continue on to lady ahead with a left hand star and walk 2, 3, brush and walk 2, 3, and brush.

13-14 **Grapevine left, and swing**

**Grapevine right, and swing**

Grapevine to man's left, step behind step swing and repeat grapevine to man's right, step behind step swing.

15-16 **Two step, two step**

Two slow turning two steps, in close dance position.

Repeat dance five times.

Tag—Two fast turning two steps and twirl the lady and bow.

### HARTE TRAVELER

By Orrin Benedict, Downey, Calif.

**Allemande left and now you're gone**

**It's a wagon wheel but you travel on**

**On to the next for a star promenade**

**Walk right along with the pretty little maid**

**Slide that star and don't you blunder**

**Raise your arms and the girls duck under**

**Reverse that star and go like thunder**

**Gents roll back to the next in line**

**With a left arm swing you're doing fine**

**Right to the next and then you're gone**

**It's a wagon wheel, but you travel on**

**There's your sweetheart, here's your maid**

**Take her along in a star promenade.**

#### BREAKS

**Ladies center and back to the bar**

**Four gents center with a right hand star**

**Back by the left but not too far**

**Turn your partner with the right hand round**

**Corners left and box the flea**

**Pull her by with a half sashay**

**Resashay go all the way round**

**Four gents star cross the town**

**With the left hand turn your opposite round**

**Right to the corner and box the gnat**

**Grand right and left from where you're at**

#### BREAKS—(Continued)

**All join hands and circle awhile**

**Now do-si-do Kentucky style**

**Right to your corner and pull her thru**

**Gents face out and circle a few**

**Left hand swing like a left allemande**

**Wrong way round with a right and left grand**

**Hand over hand around you go**

**Meet your own with a do-paso**

**Allemande left just you and me**

**It's right and left and box the flea**

**Now box the gnat with the corner girl**

**It's a right and left grand around the world**

or

**Allemande left just you and me**

**It's a right and left and box the flea**

**It's box the gnat with the corner maid**

**Then balance, twirl and promenade**

**Allemande left and allemande thar**

**Right and left and form a star**

**Shoot that star with a full turn around**

**Four gents start across the town**

**Turn the opposite girl with the old left hand**

**And walk right into a right and left grand**

**Allemande left and allemande thar**

**Go right and left and form a star**

**Back up boys in a right hand star**

**A left hand swing like an allemande**

**A right and left and a half sashay**

**Now swing the girl that's coming your way**

**Allemande left and let's go crazy**

**Back to your own and boompsey daisy**

**Ladies to the center and back to the bar**

**Gents to the center with a right hand star**

**Back with the left but not too far**

**See saw your own pretty baby**

**All around your left hand lady**

**Right to your honey for a wrong way thar**

**Gents back up in a left hand star**

**Gents back out and the ladies in**

**Full turn around the ladies star in**

**Gents break loose for a left allemande**

**Partner right and a right and left grand.**

#### DIPSY DO

From Jack Hoheisel's Notebook  
(From Circle of Four)

**Now you do a dipsy do**

**Start right out with a R and L thru**

**Right hand over and you box the gnat**

**Back with the left and you've got it pat**

**Now R and L back on the same old track**

**Turn right around and what do you know**

**It's the opposite girl for a do sa do**

**Step right up to her and swing and whirl**

**Then do the same to your own pretty girl**



# Square Dancing's Leading Mail Order House, offers:

(right) a full three-tiered skirt to float about your pretty ankles . . . a square-necked bodice capped with eyelet.

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(below) a boat-necked bodice with fitted waist and a ruffle-edged three-tier skirt.

11D21—Cotton print or solid broadcloth, same colors . . . . . **\$21.50**  
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(right) "Spring Beauty" fresh-looking as springtime, with deep ruffled tier skirt and ruffle edged neck and sleeves.

11D11—Cotton print or solid tone broadcloth, same colors . . . . . **\$17.95**  
 Dotted Swiss, same colors . . . . . **\$21.50**  
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*Square Dancing's Leading Mail Order House, offers:*

## **SQUARE DANCE SEPARATES**

... blouses and skirts that go together or mix with each other for wardrobe variety. All the dresses on these two pages are two-piece.

(left) puff-sleeved blouse with embroidered yoke and ruffle; four-tiered skirt styled with billowing fullness. Red, green, yellow, or brown cotton print on light or dark backgrounds. Sizes 10 to 18.

**13D904 — \$21.50**



(right) a rustly taffeta petticoat trimmed with three nylon net ruffles. Available in a wide range of colors with self-color or contrasting ruffles. You may order the petticoat in one color with each nylon ruffle in a different color if you wish.

**13D621 — \$15.50**



Advertisement of SQUARE DANCE SQUARE, Santa Barbara, Calif., in Sets in Order, November, '53



# *Square Dancing's Leading Mail Order House, offers:*



(left) skirt and blouse of Riptide, the material that never needs ironing. The blouse with pointed collar and push-up sleeves is generously trimmed with bright rick rack to match the banding on the three-tiered skirt. Lilac, tobacco, red, winter white, or all black trimmed with white. Sizes 10 to 18.

13D979 — \$21.50

(right) a dress you'll wear with a swish of skirt, a whirl of gaiety! The blouse features a sweet round yoke and ruffle of white organdy. The three-tier skirt is very full, very becoming. Small or large prints in red, blue, black or aqua. Sizes 10 to 18.

13D902 — \$21.50





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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We gave a square dance party for the enlisted men of our outfit last Wednesday and they had a big time. Immediately asked if they couldn't have another one, so we are going to have one for them. The idea of a reserve colonel calling a square dance for his enlisted personnel seems to have made quite a hit with the Commanding General here and he has told the Commanding General of the Fifth Army and his Chief of Staff about it in my presence. There is to be a little article about it in the camp newspaper this week. (The men had WACs and civilian girls for partners.)

Col. Thomas Gentry  
Fort Leonard Wood, Mo.

Dear Editor:

We have just returned from Aspen, Colo., with a number of friends from our "Out of This World" Club where we staged quite a reunion of club members and friends in Aspen. Some of our members have summer homes in Aspen, and of course it was only natural for us to do quite a bit of dancing while there. Our big Saturday night Jamboree was such a success that we are thinking of repeating it each summer. It has been suggested that we combine with the Aspen people and the summer students in a club and call it the "Top of This World Club." Our callers were Elmer Tampke and Hollis Johnson of Dallas.

Becky and E. D. Reed  
Dallas, Texas

(More Letters Next Page)



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## MORE LETTERS—(Continued)

Dear Editor:

For four years our square dance fun has been enhanced by Sets in Order. During this time we have seen many changes in square dancing—some good, some not so good—and we will more than likely see more changes in the next four years. Sets in Order has had quite a lot of influence in respect to these changes, and we feel that you will continue working towards the goal of more and better square dancing everywhere. We're behind you 100%.

Bill and Ruth Yates  
Phoenix, Ariz.

Dear Editor:

Through your magazine a caller from San Antonio, Texas, and his wife, Clyde and Thelma Jones, a lovely couple, used the publicity you gave Winnipeg to visit our city. The Jones' contacted a local caller, Jack Webb, and spent two evenings here. Needless to say, a square dance was whomped up for them for one night. The second evening we all took ourselves to a new project of our Parks Board, namely "Rainbow Stage," an open-air theatre

as yet incomplete. The square dancers certainly made good use of cement pavement just 36 hours old!

Kitty and Walter Brattston  
Winnipeg, Man., Canada

## LIBRARY FOR SQUARE DANCE BARN

Dick and Marie Eyres, who run the Old Barn for square dancing in LeMars, Iowa, have come up with a workable idea to add more interest to their establishment. In a corner of the Barn, the Eyres' have set up a library and browsing nook. In this quiet little backwater, apart from the hooting and hollering on the floor, dancers can peruse square dance magazines and other material. The Eyres' report that it is surprising the number of people who have formed the habit of going over to read while they are sitting out a dance or before the dances start. During week-end parties, when crowds of people come to eat, sleep and dance "out on the farm" (they have sleeping accommodations in their Holiday House), many people look over the magazines and then take them up to bed with them.

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**last but not least....**

Something NEW and HILARIOUS. Robby Robertson of Seattle croons two of his own original folk ballads, weaving a story of the trial and tribulations of a caller in "SQUARE DANCE CALLER'S BLUES", and the woes and worries of a round dancer in "ROUND DANCING'S WONDERFUL FUN, TRA-LA-LA". No 7617.

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### **SAMPLE FLORIDA PROGRAM**

Down in Bradenton, Florida, R. C. Lindstrom has a group of three squares who have travelled around dancing for various civic and social groups, stirring up interest in square dancing wherever they go. A sample program which works well goes something like this:

March on to Floor.....Duchess (record)  
Two Singing Calls.....Pretty Girl  
Swanee River

March back into Promenade Circle to Duchess record

Two Rounds.....Lindy Lee

Waltz of the Bells

Back into Hoedown Square..Triple Allemande

Texas Star

Venus and Mars

Back into Promenade circle around the hall, then the lines are spread to 6 feet apart coming up the center into a long line, for two contra or line dances.

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SOMEBODY STOLE MY GAL

#689—FIVE FOOT TWO  
BLUETAIL FLY



WRITE FOR CATALOG AND ADDRESS OF NEAREST DISTRIBUTOR

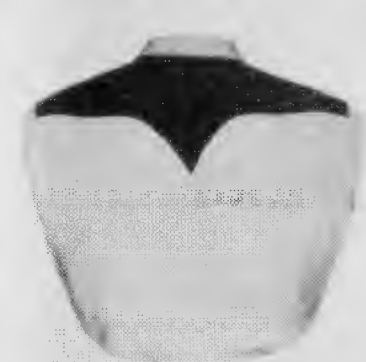
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# POOR LITTLE ROBIN

By "Buzz" Brown, San Diego, California

**Imperial Record No. 1240**

**Introduction:** (Chorus)

**Allemande left your corner, bow to your pretty little robin**

**Swing—that little gal around,**

**Now then you—promenade her, she's your pretty little robin**

**She's got a tear drop in her eye.**

**Figure:** (Verse)

**The 1st and 3rd, you ladies chain, turn 'em boys, you're gone again**

**Turn and chain to the left side of the ring**

Head W exchange places, then chain to L from new pos., all now with original corners

**Four ladies chain across the square, swing that gent and stay right there**

W grand chain across to opp. pos. and end with waist swing. All now with original RH ladies.

**Swing that little robin round and round**

**Chorus:**

**\*Now then it's all around that corner, bow to your pretty little robin**

Do-sa-do corner pos., return to new partner, M bow, W curtsy

**Swing that little gal around**

**Now then you promenade her, she's your pretty little robin**

**She's got a tear drop in her eye.**

Repeat Figure for 2nd and 4th. All now with orig. opp.

**Break and Closer:** (Verse)

**Four gents star across that square, turn that robin and leave her there**

4 M RH star to opp. W, turn her with L

**Star back home with a left hand round your own**

4 M RH star back to home pos. Turn partner with L

**All join hands in one big ring, circle left like everything**

**Circle left, go all around the town\*** (Repeat chorus from \* above)

Repeat figure for Heads. All now with orig. corners

Repeat figure for Sides. All now with orig. partners

**Closer:**

Use Break

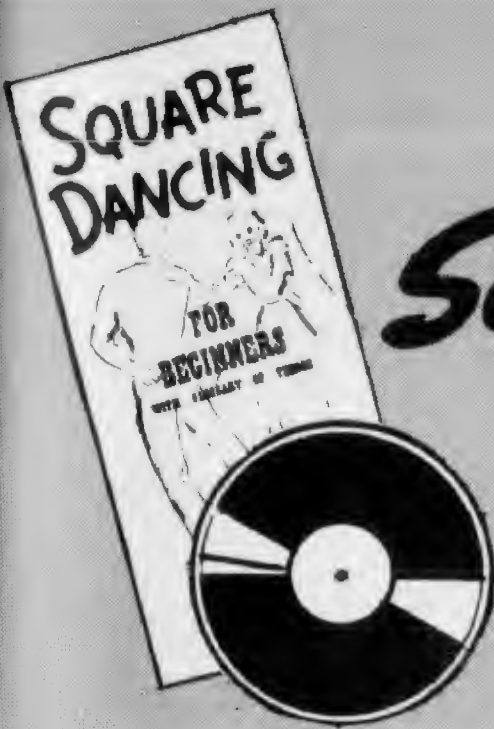


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### NEW DECAL WITH CLOTHING BROCHURE

With every one of their brochures describing their product and designed especially for square dancers, H-Bar-C, manufacturers of men's western wear, are including a shiny new square dance decal. Note their "ad" in this issue.

### DALLAS CONVENTION LEADERS MEET

On Sept. 13 the opening meeting in Dallas of the Southwestern Caller's Clinic, sponsors of the 3rd Annual National Square Dance Convention, brought 250 leaders from all over Texas. Enthusiasm and willingness to co-operate marked the meeting. Lee Bedford, General Chairman of the Convention, introduced Sheffie Kadane, President, who reported on plans already worked out for the affair on April 8, 9 and 10, 1954.

His report, in brief, explained that the State Fair Buildings have been secured; that sound engineers have been engaged to make the acoustics perfect; the Dallas Jr. C. of C. will handle ticket sales and all proceeds will go to their fund for crippled and underprivileged children; there will be a luncheon each day at the Baker Hotel, official convention headquarters; after-parties each night; parade of the states on Saturday; a varied program is being worked out; and a new singing call, "It's Convention Time in Texas" (see p. 7, this issue) has been adopted to help advertise the Convention.

The general steering committee has been selected and would appreciate suggestions and ideas. Address suggestions and inquiries to the National Square Dance Convention Headquarters, Attn. Lee Bedford, P.O. Box 9536, Dallas Texas.

### AMERICAN SQUARES

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## NEWS FROM ALASKA

"Square dancers are the nicest people everywhere" was again very much proved when the Castineau Channel Square Dance Assn. of Juneau, met with a group of dancers, mostly from the Spokane, Wash., area. The Washington group arrived in Juneau on August 21, on the MV Warbler, a converted sub-chaser, with Capt. Church in command, and the visit was gay with dancing, sight-seeing and eating.

High spot was the dance in the Elks Hall, with Red Williams on the fiddle, accompanied by Ralph Grahame and Jim Gregg. Among the

many enjoyable callers were Chuck Scott and Spud Paddock. The lunch following this dance included freshly caught Alaskan crab and blueberry tarts. On Saturday, Juneau square dancers loaded their cars with visitors and pointed out scenic spots, among them Mendenhall Glacier. Many private dinners were hosted that evening, with one large group getting together for a steak dinner in Douglas, Alaska, across the channel from Juneau.

It was such a lot of fun for everybody there will probably be a repeat in 1954.

# 1954 IS NOT FAR AWAY!

JANUARY 1954

DECEMBER 1953		JANUARY 1954		1 FRIDAY New Year's Day	2 SATURDAY
3 SUNDAY	4 MONDAY	5 TUESDAY	6 WEDNESDAY	7 THURSDAY	8 FRIDAY
9 SATURDAY	10 SUNDAY	11 MONDAY	12 TUESDAY	13 WEDNESDAY	14 THURSDAY
15 FRIDAY	16 SATURDAY	17 SUNDAY	18 MONDAY	19 TUESDAY	20 WEDNESDAY
21 THURSDAY	22 FRIDAY	23 SATURDAY	24 SUNDAY	25 MONDAY	26 TUESDAY
27 WEDNESDAY	28 THURSDAY	29 FRIDAY	30 SATURDAY	31 SUNDAY	

On the February 1953 cover of Sets in Order we ran a picture of a calendar and a couple puzzling over a full and confused schedule of square dance dates. So many people were inspired to write us asking if we had a year's calendar with room to write in their various club dance dates that we have prepared one — practical and attractive — for 1954. It is the way for you callers and dancers alike to keep your dates straight and avoid that awful embarrassment of mix-ups!

There's an 8" x 11" sheet for every month of the year on paper heavy enough to either mount on the wall right by your telephone, or use on your desk. Cleverly illustrated by Sets in Order's cartoonist, Frank Grunden, the Square Dance Calendar offers an enjoyable method of filling in your dates each month. Order some for your friends as well as yourself . . .

Ideal for thoughtful Christmas gifts! A Square Dance Calendar will sent to you upon receipt of \$1.00, plus 10c for mailing.

A Square Dance Calendar will be sent you upon receipt of \$1.00 plus 10c for mailing

**SETS IN ORDER, 462 N. Robertson Blvd., Los Angeles 48, California**



# DEMONSTRATION MATERIAL

**PROBLEM:** It's eight o'clock in the morning and you're called by a friend who wants to know if you can get together a couple of squares of dancers for that very night and put on a demonstration for 2,000 visiting firemen.

## Keep It Simple

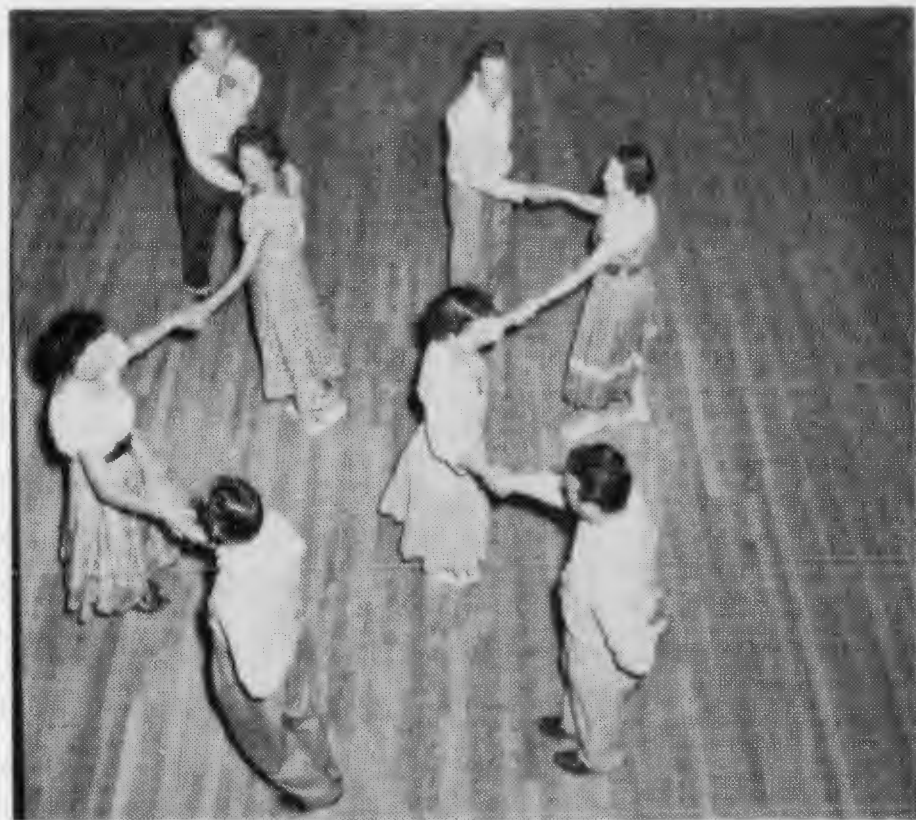
Here is a real opportunity to "sell square dancing." There is not much time, but you get on the phone and get the dancers lined up for an hour's rehearsal at seven o'clock that evening. Next comes the problem of working out simple dance figures which will make a nice demonstration of square dancing, not tak-

ing too much time for practice, and yet be appealing to the eye.

Remember that the simplest of dances, the Texas Star, etc., may look the best in the eyes of non-dancers so a certain amount of symmetrical and line figures should be included in the dances of your choice. The Grand Square (SIO, Oct. '52) is a natural, as is Capri Square (SIO, Aug. '53), and although not difficult to do, catch lots of oh's and ah's from onlookers.

Here are a few of the figures that look good and are fun to do which you might include in the demonstration:

## RIP TIDE



Line dances, such as The Route, Forward Six, and others make a very easy-to-watch pattern for non-square dancers. One of the most interesting of the line figures is the Ocean Wave, ballinet variety, and one of the most advantageous demonstrations of this particular figure occurs in Riptide (see SIO—September, 1951). Be sure that your lines are kept straight and that each line works smoothly with the other. The pattern then pleases the eye.

## OX BOW LOOP



Spectators Oh and Ah at the seemingly impossible pattern made by Ox Bow Loop and you are sure to get a sizable piece of applause when the whole thing comes out smoothly. The single Ox Bow Loop is fine, but the quadruple while a bit awkward to do, is a sure audience catcher. Remember when doing this or any demonstration figure, to smile and look like you're having fun. The folks won't know if you make a mistake unless it shows on your face.



## WEATHERVANE



From four moving couples spreading in four different directions, the sudden appearance of one straight line with eight dancers moving in unison is always sure to win the viewers. Do it slowly. Watch that the girls on the end use plenty of skirt work, and here again give the appearance that you're enjoying yourself. (For instructions on The Weathervane, see "Newer and Advanced Dances"—Osgood & Hoheisal.)

## TEXAN WHIRL



Skirt work always adds much to a fast-moving demonstration and few dance figures afford a better opportunity for swirling skirts than Texan Whirl (see SIO—January, 1950). Try combining the figure with the Santa Fe Stinker (see SIO—March, 1950), and as a tip, have the girls make their last three stars of the Texan Whirl with skirts held in their right hands rather than the more awkward circle.

## THREAD THE NEEDLE—AN ENDING



A good ending is often what your viewers will remember most, so make it snappy and different. Start with a bit of Rip 'n Snort (see SIO—August, 1950), and after the first three couples have executed that figure, have the No. 4 couple Thread the Needle (see SIO—August, 1950). When putting your demonstration on a stage, Thread the Needle can finish in one straight line, with all the dancers facing the



audience for a final bow before curtain. Use your own judgment on this.

Remember, look like you're enjoying yourself. Occasional mistakes, if quickly caught, will make your audience love you even more and the spontaneity is what will sell square dancing. Keep your chin in the air, and girls, shake your curls every once in a while. It adds a lot to the flavor and beauty.





With the cool weather here and Fall just around the corner, the record companies have records by the dozens. Sets in Order, MacGregor, Windsor and Western Jubilee are all out with two or three new records each to help liven up the Fall and Winter Square Dance programs.

### **S.I.O.**

Going back one month to pick up the October releases, Sets in Order is out with "Somebody Stole My Gal" and "You Call Everybody Darling" (SIO 2047/48). Music for these two sides is furnished by The Woodshed Four, a new group just signed by Sets in Order.

### **Windsor**

Windsor started their Fall program off with two new releases of something old and something new. In the singing call department and on the old side is "Old Pine Tree." This is backed up with a new singing call, "Yankee Doodle Boy" (Windsor 7128) by Don Armstrong of New Port Richey, Fla. Music is furnished by the Armstrong Quadrilles. The record with calls by Don Armstrong is Windsor 7428. The other release from Windsor is "Teton Mountain Stomp" backed up by a good "Varsouvianna" (Windsor 7615). "Teton" is a simple and catchy round that could become another "1898." The "Varsouvianna" is as good as they come with a dance sequence of 2 long and 4 short.

### **Western Jubilee**

Western Jubilee's releases for the month of October were "Waltz Carousel" backed with "Mission Waltz" (Jubilee 718), and "Skaters' Delight" backed with "Shanty Town" (Jubilee 719).

### **MacGregor**

MacGregor is out with some more of the perennial favorite—"Jonesy." His first release of the fall season is "Somebody Stole My Gal"

and "The Sheik of Araby" (Mac 686). Music without calls is furnished by Frankie Messina and the Mavericks (Mac 687).

### **New Sets in Order**

Coming into the month of November, Sets in Order's current release is "The Sheik of Araby" backed with "Five Foot Two" (SIO 2049/50). Music again furnished by The Woodshed Four. Just recorded and scheduled for release the latter part of November are two new sides with calls by Arnie Kronenberger, "Somebody Stole My Gal" and "You Call Everybody Darling." A special record publicizing the Third Annual National Square Dance Convention scheduled for April 8, 9 and 10, in Dallas, Texas, has also been released by Sets in Order. See page 7 for the dance and further information.

### **November Releases**

Windsor's November releases are "Drusilla Waltz" (written by Ed and Dru Gilmore) and "Waltz Carousel" (Windsor 7616). Bruce Johnson is out with two new dances on Windsor, "Ball and Chain" and "Pistol Packin' Mama" (Windsor 7427). Same record without calls is Windsor 7127. Also for November release on Windsor are two new Ballads by Robbie Robertson of Seattle, Wash. These are "Square Dance Callers Blues," the trials and tribulations of a Square Dance Caller; and "Tra la la," the woes and worries of a Round dancer (Windsor 7617).

Western Jubilee's new releases are "I Like Mountain Music" with calls by Howie Bernard and music by Schroeder's Playboys (Jubilee 581), and "Mexican Joe" with calls by Harold Newsome of El Paso, Texas, and music again furnished by Schroeder's Playboys (Jubilee 582). For just the music for these two, it's Jubilee 812.

MacGregor's November release is "Five Foot Two" backed with "Bluetail Fly." Music is by The Mavericks (Mac 689) and "Jonesy" furnishes the calls (Mac 688).



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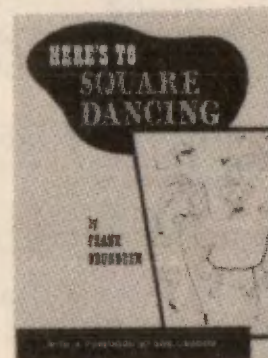


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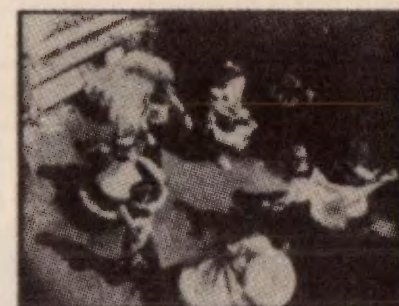
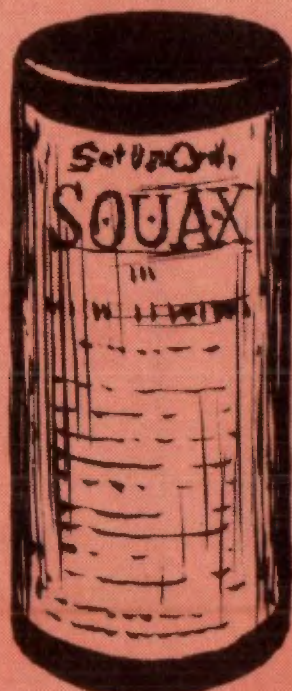
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Nov. 1—A-Square-D All Districts Winter Dance, Palladium, Hollywood, Calif.

Nov. 13-14-15—3rd Annual Fiesta de Cuadrilla Balboa Park, San Diego, Calif.

Nov. 14—Central Texas Fall Jamboree Austin, Texas

Nov. 14—Caller's Assn. of Greater Kansas City Fest., Munic. Audit., Kansas City, Mo.

Nov. 14—South Central District Festival Fort Sill, Okla.

Nov. 14—Baytown Area Council Dance Pasadena, Texas

Nov. 14—Northwest Okla. Dist. Fest. Coldwater, Kans.

Nov. 15—N. J. Callers' & Teachers' Fall Fest. Elks Hall, Elizabeth, N. J.

Nov. 20-21—5th Annual Festival Globe, Ariz.

Nov. 21—Houston Council Jamboree Coliseum, Houston, Texas

Nov. 21—5th Annual Festival

Barnard College Gym, New York City

Nov. 21—Central Oregon Harvest Fest. Gym, Prineville, Ore.

Nov. 27—Central Puget Sound Fall Fest. Civic Audit., Seattle, Wash.

Dec. 5—Southwest Okla. Distr. Festival Altus, Okla.

1954

Jan. 23—Houston Council Jamboree Coliseum, Houston, Texas

Feb. 5-6—7th Annual Phoenix Festival Phoenix, Ariz.

Mar. 27—Northeast Okla. Dist. Festival Arena, Tulsa, Okla.

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## MISSOURI

The Square Dance Callers' Assn. of Greater Kansas City will hold its annual Festival at the Municipal Auditorium in Kansas City, Mo., on November 14. Information as to a program for the evening dance, workshop, and many other activities, may be had by contacting Secy. C. F. Gross, 6 East 11th St., Kansas City, Mo.

Sedalia has started its fall dancing with a bang and with Paul Phillips from Oklahoma City as their first caller. He'll be followed by Ed Gilmore and the Maxhimers from Cali-

fornia, Bob Wright from Wichita, Kansas, and St. Louis callers Frank Sellinger, Orville Essman and others. Floyd Priddy, Wes Murphy, and Frosty Dill head the 3 large Sedalia groups.

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*The Southern California Round Dance Teachers Association have chosen "Peek A Boo" by Helen Horn and Bill Lee of Arcadia as the "Dance of the Month." This dance was published in the March, 1952, issue of Sets in Order.*

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## WALTZ CAROUSEL

By Dena M. Fresh, Mission, Kansas

**Record:** "It's A Sin To Tell A Lie," Decca No. 23604, Western Jubilee No. 718

**Position:** Open, inside hands joined. Directions are for man, lady does counterpart.

### Measure

- 1-4 Waltz out; waltz in; step, swing, pivot; step, touch, — ;**  
Waltz fwd. on L, swinging hands fwd. and turning away from partner; waltz fwd. on R swinging hands back and facing partner. Step L, swing R fwd., pivot back-to-back; Step R in LOD, touch L by R.
- 5-8 Waltz; waltz; step, touch, — ; step, touch, — ;**  
Join man's L hand and lady's R, lady does two waltz steps in wide half circle around man to end facing him (man does two waltz steps in place). As man does step L, touch R, lady twirls under joined hands. Step R (lady L), touch L.
- 9-16** Repeat meas. 1-8 in RLOD, end with man facing RLOD, lady facing LOD and L hands joined in star position.
- 17-20 Walk, 2, pivot; walk, 2, pivot; waltz, 2, 3; 4, 5, 6;**  
Moving in LOD, step back on L (lady fwd. on R), step back on R, pivot one-half L face on L and join R hands. Step fwd. R (lady back on L), step fwd. L, pivot one-half R face on R and join L hands. Waltz once around using 6 cts.—step fwd. on man's L, lady's R.
- 21-24 The lady turns; you both turn; waltz, 2, 3; 4, 5, 6;**  
Moving in LOD, the lady turn R face away from partner with 1 waltz step while the man does one waltz step backing up in LOD. The man turns R face away from partner while lady completes turn with one more waltz step. Join L hands and waltz once around using 6 cts., step fwd. on man's L, lady's R.
- 25-28 Step, swing, — ; cross, side, back; step, swing; cross, side, back;**  
In semi-open position, step L, swing R (3 cts.); step R across L, step to side on L (LOD), step on R in back of L. Repeat. Lady does counterpart.
- 29-32 Back—up—down; waltz; waltz; twirl;**  
In closed position, man balances back on L (lady fwd. R); two R face waltz steps ending with twirl for lady to open out and begin dance over again.
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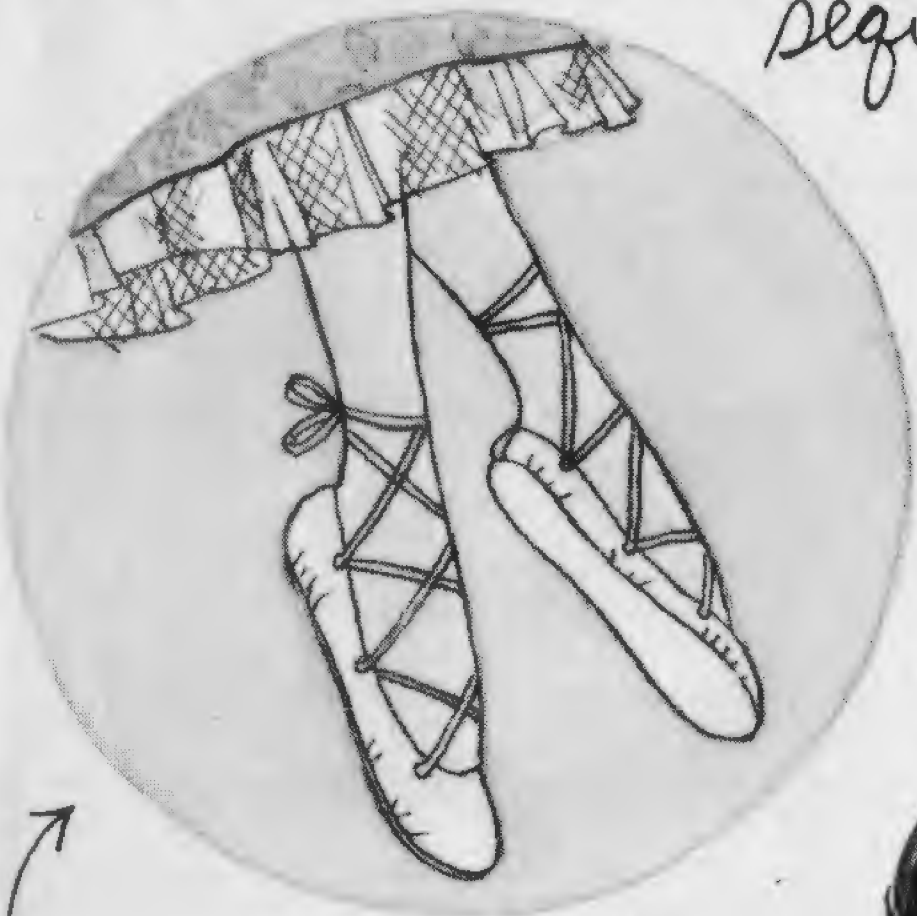
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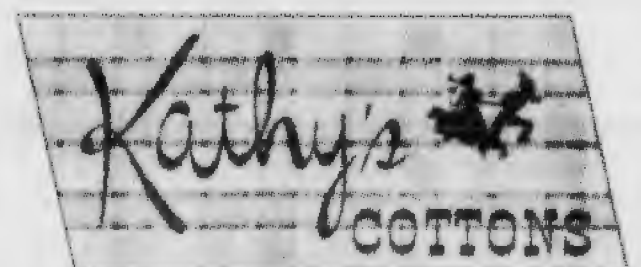


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